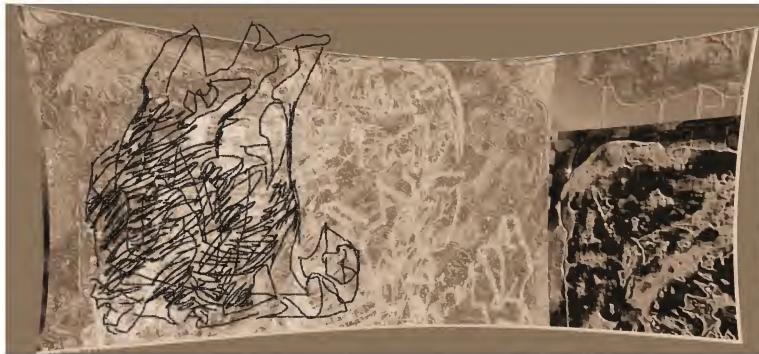


# Brk&Mortar/Virtual Sketchbook

Visual-Verbal Doppelganger

by Edwin VanGorder





Brk&Mortar/Virtual Sketchbook

Visual-Verbal Doppelganger Bridge-Koan

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In my scheme language and art are the same and the simultaneous event of world and it's processing by which it is never exterior but always within the realm of potential poetics relate as conceptual configuration and the reading of the senses by which phenomenology and semeiotics are embedded to their palimpsest.

Here I relate a physical sketchbook in which the movement in mind and matter begin a material identification to meter and rhythm of the drawing concourse. At the same time I relate the virtual dimension, the reflexivity of reference, through cyber drawing which is , essentially , a motion sensor and this is important to me - that within this surveillance the question of what movement is, as infinitely dense to genuine flux rather than indices and a psychological colloid .



Koan

**DIALOGUES WITH ABSURDITY  
THAT EACH MUST PLAY IT'S TOKEN FAILURE  
FOR LANGUAGE TO RECOGNIZE ITSELF  
BETWEEN SAVANT AND FOOL  
DRAGON AND DRAGON.**



**I LOOK FORWARD TO USING THE IDEA OF PATTERNS TO BRIDGE THOSE SPACES, SUPER PATTERNS AS RHETORIC, COMMUNICATION THEORY, INFORMATION ARCHITECTURE , ART, AND PHILOSOPHY AND DIRECTED TOWARDS ARCHIVE AS SIGNIFYING DEEPER AND ONGOING EXPERIENCE DIRECTED AT DEVELOPING POTENTIAL FROM THE VERY SOURCE AND RESOURCE AS A POSITIVE DICHTOMY.**



To complete it's function language must recognize itself.



towards own created experience and dimensional instinct upon which one conceptually builds into ones reality, thrownness, contingcies and transgressions, herms and hermeneutics, extension into space.



**WHILE NARCISSUS AND MEDEA GIVE THE IMAGE OF OVERDETERMINATION I AM LOOKING INTO THE ORPHIC NEXUS, THE RECOGNITION OF FATE AS GENERATIVE CHAOS BEHIND THE SCENES OF THE OFFICIAL MODES AND ALL IN ALL THE "PARADIGM SHIFT" AS A RECOGNITION OF DISCOURSE ITSELF IN THE SENSE OF THE MIND RECOGNIZING ITS OWN STRUCTURES AND THUS THE DYNAMIC OF A NOTE OF SEPARATION WITHIN THE TAUTOLOGY THAT IS ITS CATALYST INTO MEANING.**

The scrolling of compressed image as a kind of writing line in relation to writing emphasises language as layered, morphic, sedimentary, osmotic, explosive in turns and tropes of psychological colloids. The eye decides arbitrarily then which is underwriting and overwriting in the loop of its own scan...



The word HxH or “hu” means both roar of the crowd and morning ie relates Aurora to hurrah as it were in this hurricane of arcane association. The letter η has a mirror in the letter “mu” approximately “M”, and the letter m therefore is in this crosssection of the mu and eta a kind of “chiasmus” (towards “human”



originally Delphi was center of earth, on the 4rivers analogy the center shifted to Rome, and by our own cascades of the Critique of Pure Reason arriving to credibility via pragmatics concerning how we identify the resources of an environment and resources as an environment



Mass media gaming skills : inhabiting a zone through assimilative skills of establishing a zone like space like the Hades, and Earth realm of Greek consciousness.....in novel space the fool has license to speak to reality and interpret the novel as well, while in the media zone the viewer becomes interactive towards a gnome, glyph- savant like particularization which modifies the passive sense of view inherent in the photo still and ganging to film motion, therefore a modification through the collective subconscious of that which has been posited to point of view and as tonic now exploded.



semiotic niche – the relation of creatures to their environment as a complex of ideas necessary for mediating our revised sense of capital as being that which we share between the natural and built environment between which ideas then the link of semiotics as the very reading of phenomena and its statistics alike bring to art content the new sense of such creative capital.



Discourse we often appeal to a relation to the PreSocratics as prephilosophy in relation to Philosophy as meta level constructions finally mediated to identity usage and meaning, through immersive , interactive and generative fields: in short the story of Agency as between instrument and instrumentation, connection and connexion, effectuating affect and affecting effect. Bal in her "preposterous history" puns the words pre and post to indicate configuration as principle beyond posing and I in turn like to come full circle then to a Pre and Post philosophy as modus operandi between mood and mode via art agency of an artists state.



The nature of appearance as much as it may be seen to dawn of phenomenological roots that branch semiotics stems in the Greek from " Appeiron" or the consequential wholeness of the whole, that by which qualitative parameter fate the whole to be greater than the sum of the parts and in like matter then the agency of visual and verbal phonemes as it were not thereby particular to discrete wholes of a smaller part but rather the mirror by which synecdoche plays with the idea of spatial extension.



4/24/15

I experience drawing through my cyber media as a motion sensor through which to create the traces, rhizomes and topological rhetorics that invite the artists archive as an interdisciplinary order or creative rhetoric osmotic to philosophy(rhetoric) psychology and physics. I search out a drawing language that is a verbal visual doppelganger and involves a sense of visual morphemes as it were...

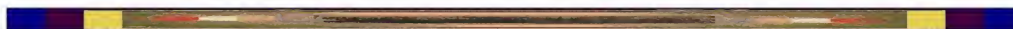
This osmotic quality has orphic overtones (I think Orphism was well named) – for me the contemporary artist will be more and more involved with art for arts sake through the creation of archives as art.

I keep an on line sketchbook <http://vanvngorder.blogspot.com/>



Language not to be atomized nevertheless at level of invitational rhetoric proposes possibility to eventuality and the tonic -chiasmus of eventuality to possibility. A tessellation of such a skin of event may show in models of geometric lattices which spread out on a diagonal... Democritus proposed the pattern of atoms to be diagonal and according to chance or tuch---- there for behind your etymology of teche and techne lies this precedent of accepting chance as syllepsis or touching upon, this in turn reflects the Orphic dimension of the Myseries at which the legalistic poetry was taken behind the scenes as it were to the more confounding dynamics whereby fate rules the Gods.

I am interested in revising structuralism by relating to the organic basis of "semiotic blending" and relating the morphology of verbal morphemes to the tropes of the dictionary at the level of the architectural dictionary.





Thus of herms and spoils of war the hermeneutics of peace as the antinomy by which ideas become commerce ever offer the raging and laughing displacement of masks and spatial layerings. In the end "artistic proof" (a term for rhetoric that seems to work)... as a difference from both the site of nature and the site of the studio as a staging of nature. as in the beginning there is no way to separate what one is thinking from the way as between mood and mode one is always thinking about.



"artistic proof" (a term for rhetoric that seems to work)... as a difference from both the site of nature and the site of the studio as a staging of nature.



falling" into experience, or perspective as being a kind of boxed stain... the structuralist view of language proposed something similar but failed to relate to science and evolution and its last threads were those of architectural association to tableau like recognition of architectural forms as cultural patters. I try to revive this latter by relating the architectural forms toward their sound morphemes...



David Caspar David Freidrichs small figures as representing the smallness of self in relation to the sublime... I differ here: I believe the figures represent the picture looking at itself, and the architectural visions that occur in the picture as being that which the painting sees within itself as it were....



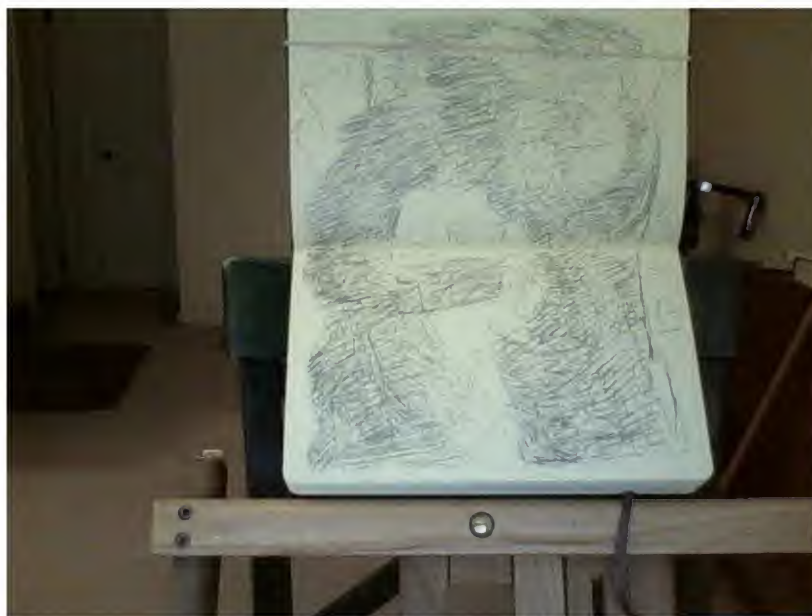
my scheme is that the dream simply handles relations, how one perceives things to have qualities on a topological basis and out of that sharing make the vectors of ones own experience the condition of establishing relations which as such constitute the possibility of meaning which in turn Is the same as language.

compare with video and no-space, video altering the no-space origin in photographing minimalist sculpture to separate from distracting backgrounds to instead dislocate the cinematic field...  
The Labyrinthine and no space salients can be taken as comparative axes of interpellation and interpolation..



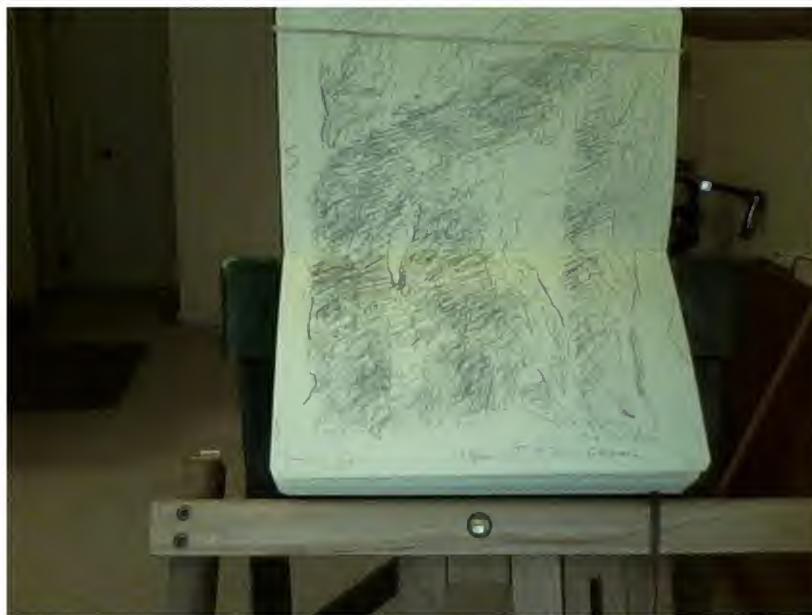
it was the Orphic means of going behind the scenes of the legalistic poetry to find in chaos the sense of fate as topological research we recognize.



































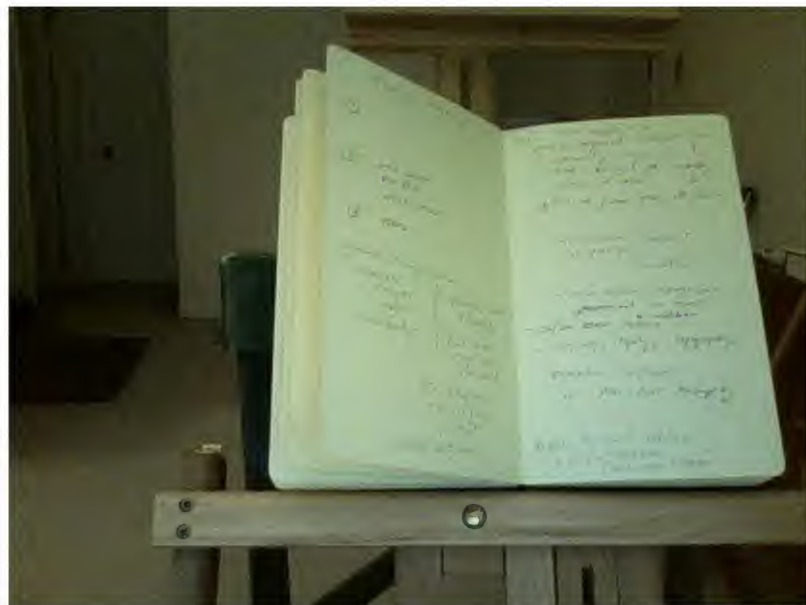


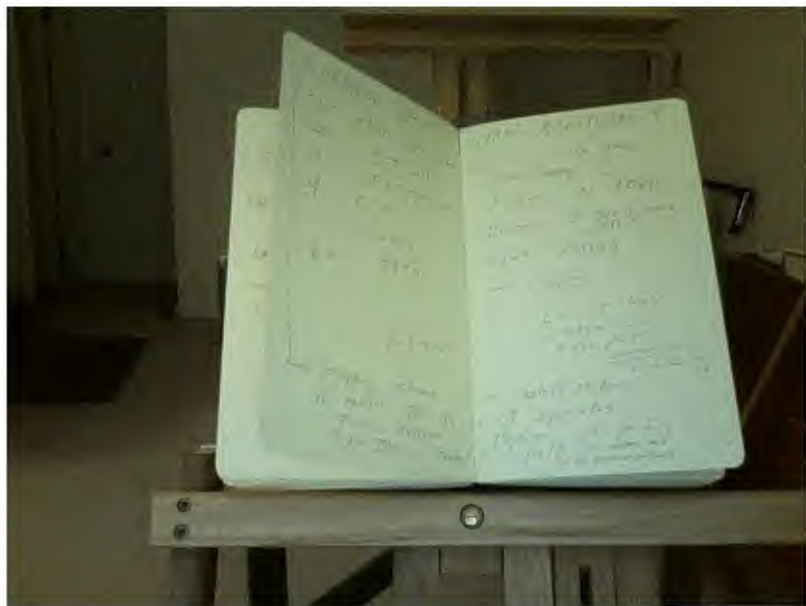


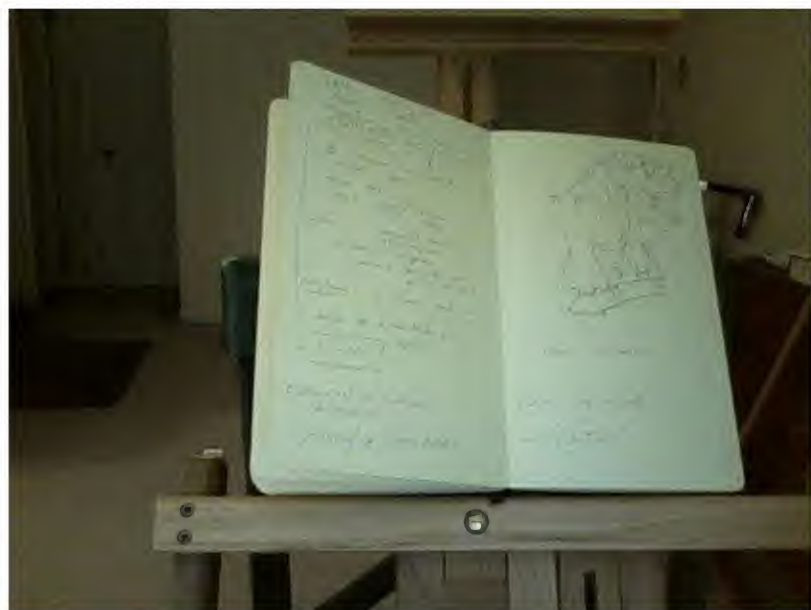




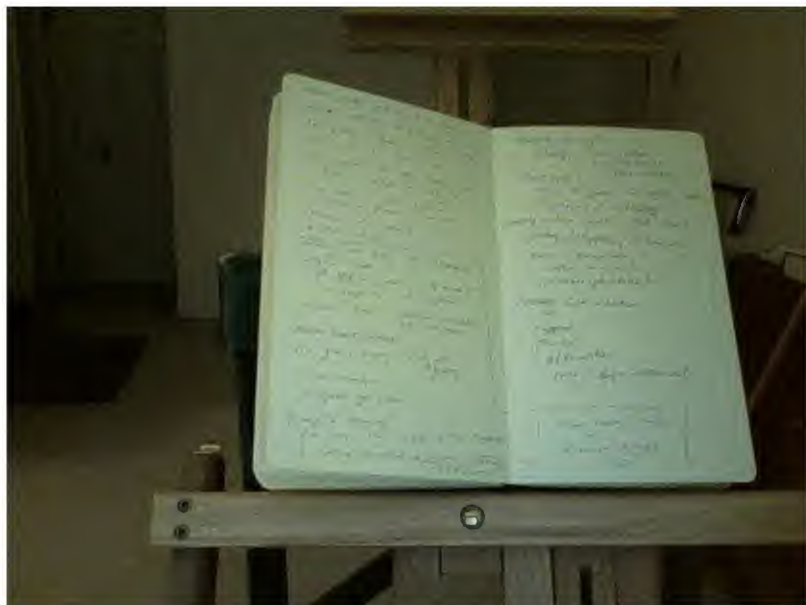


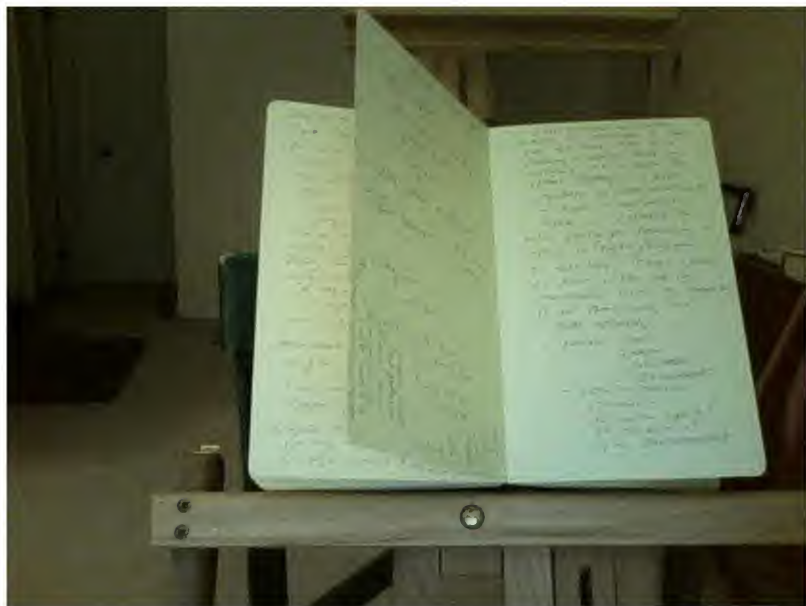


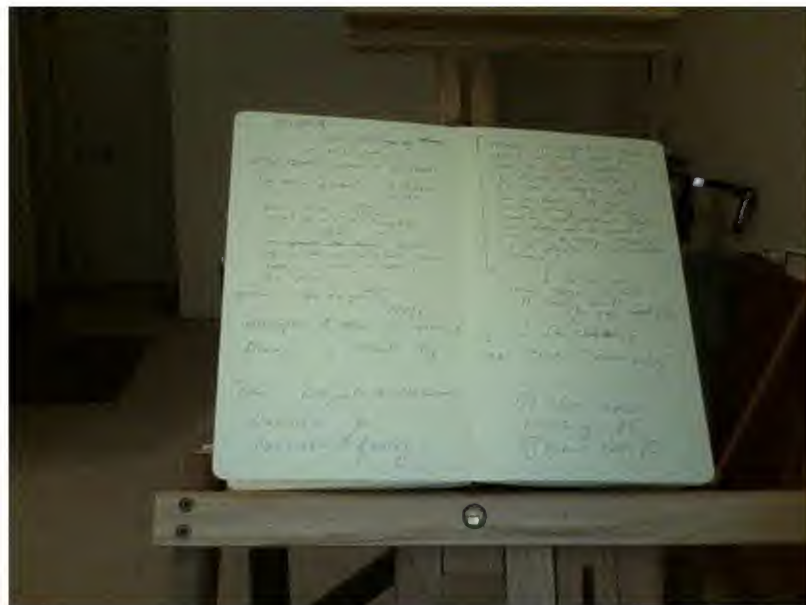


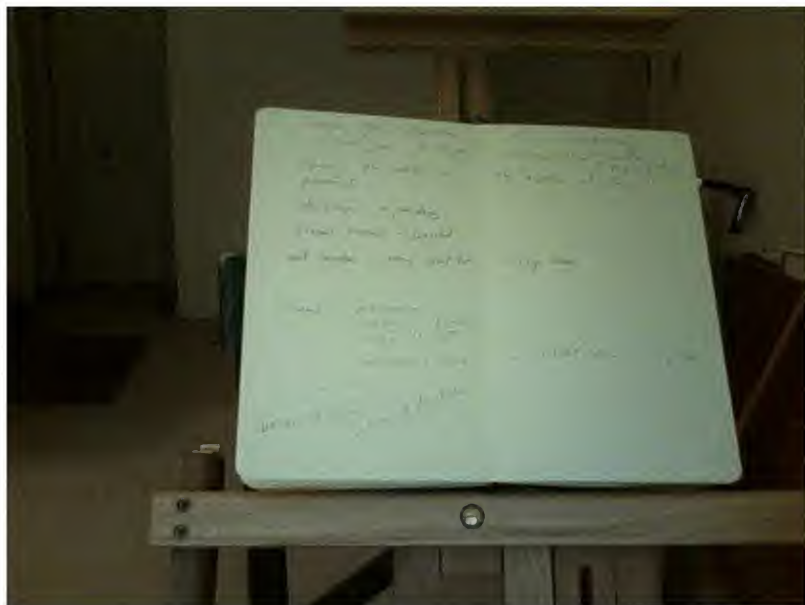




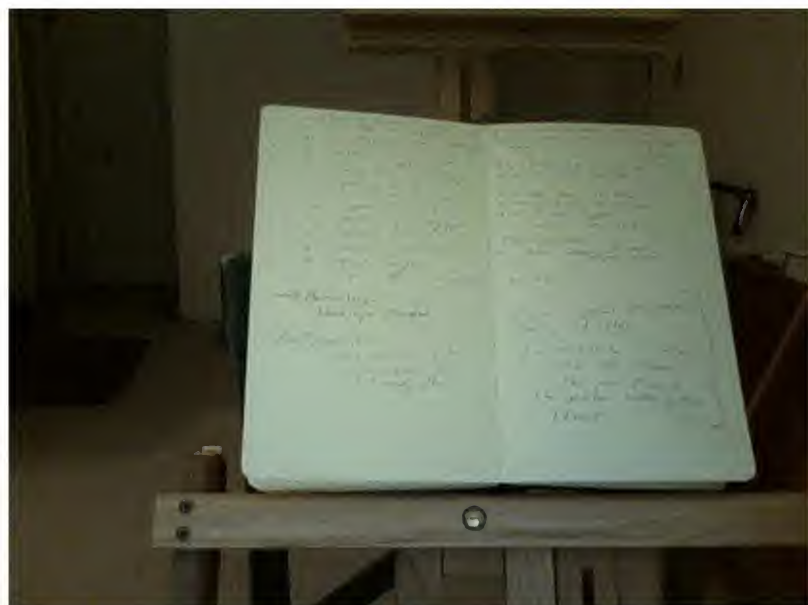


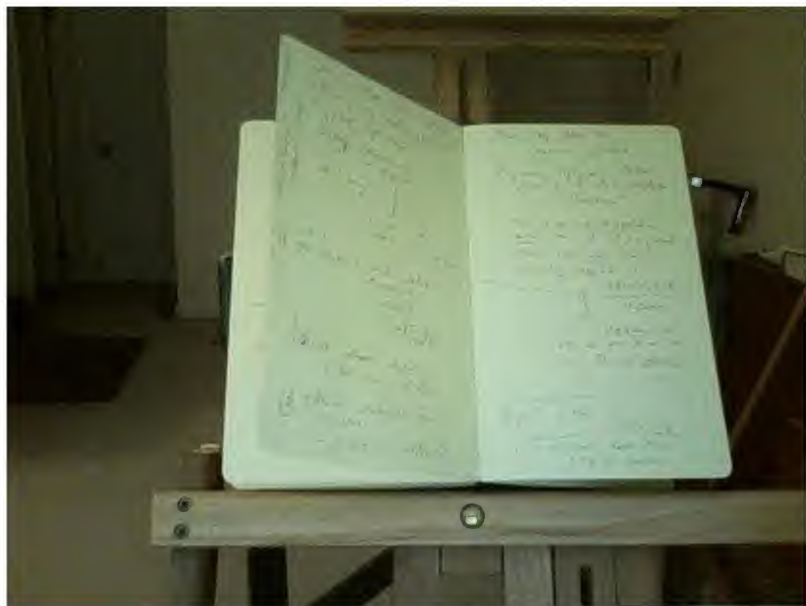


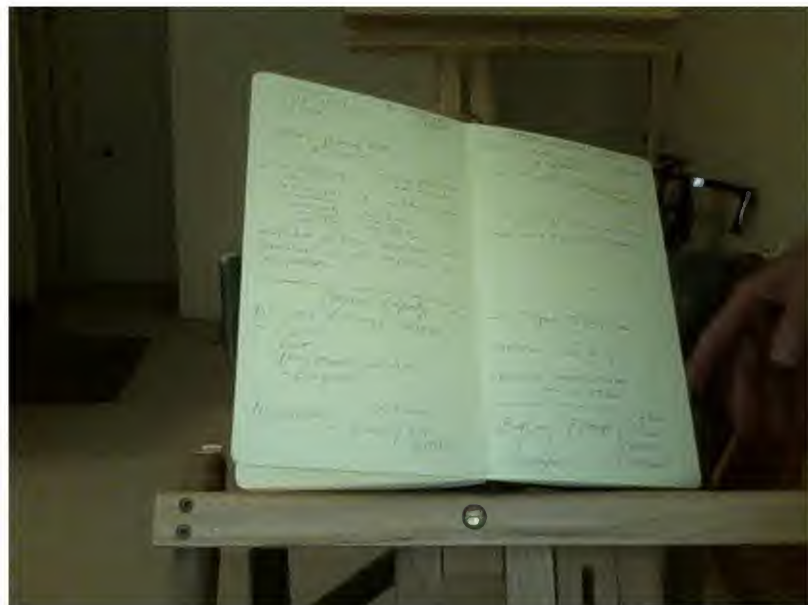


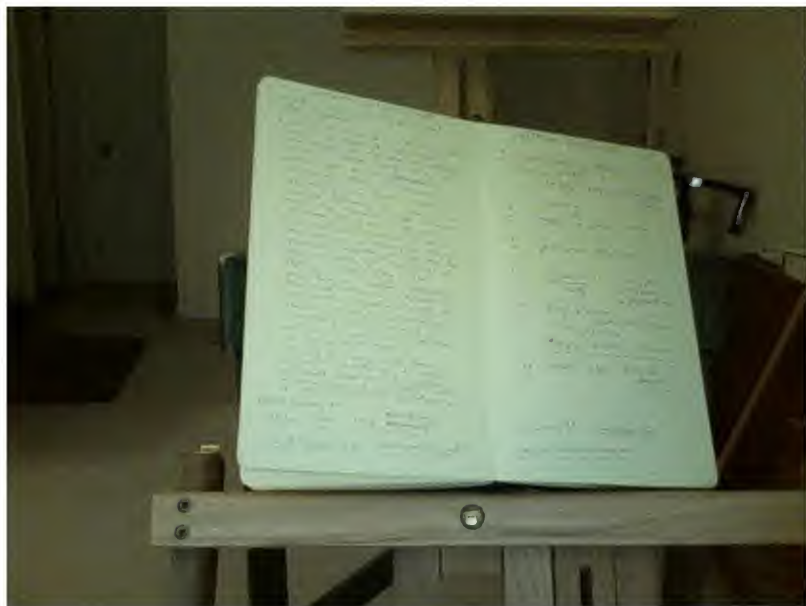


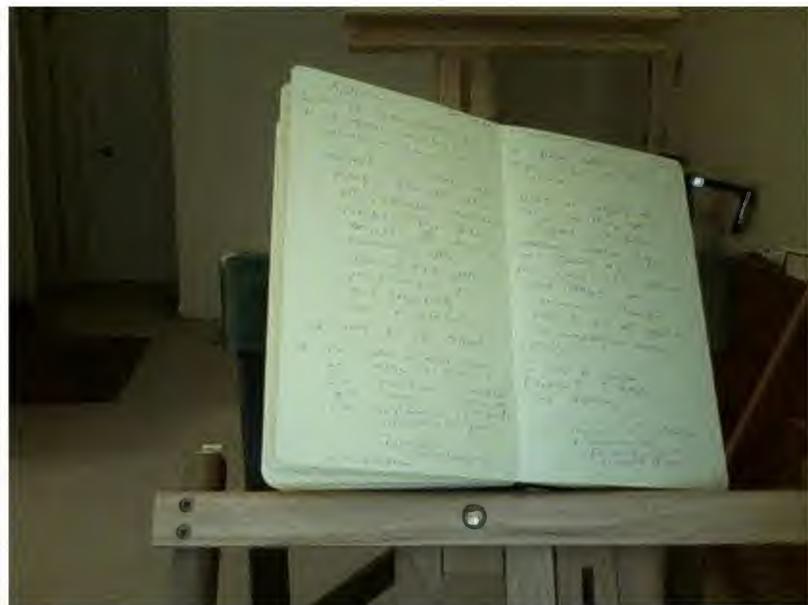


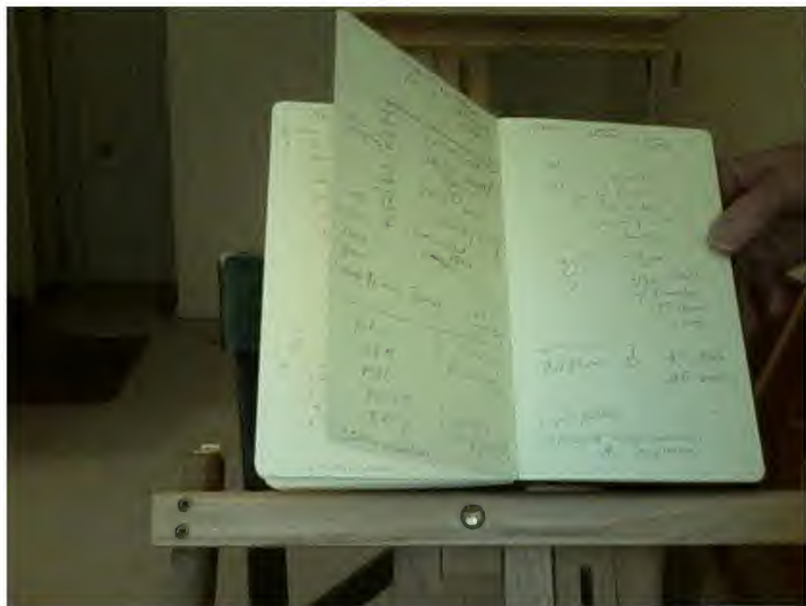


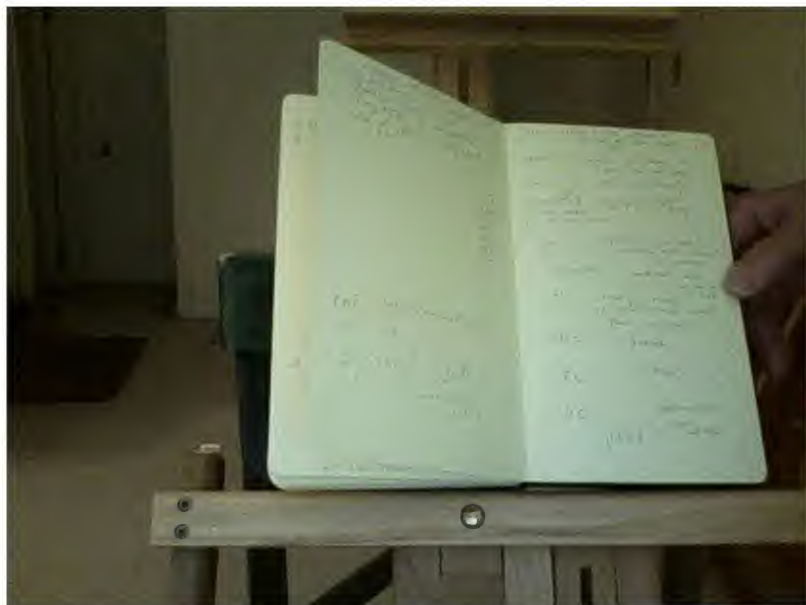


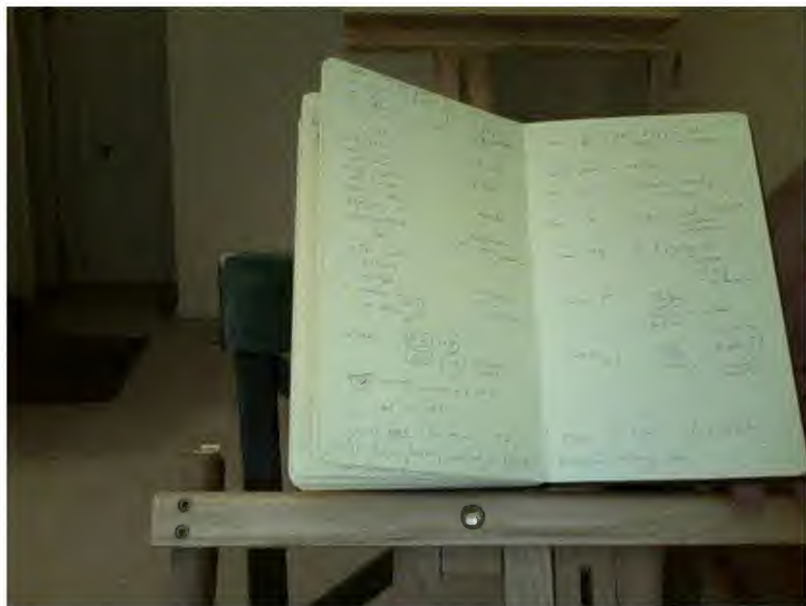




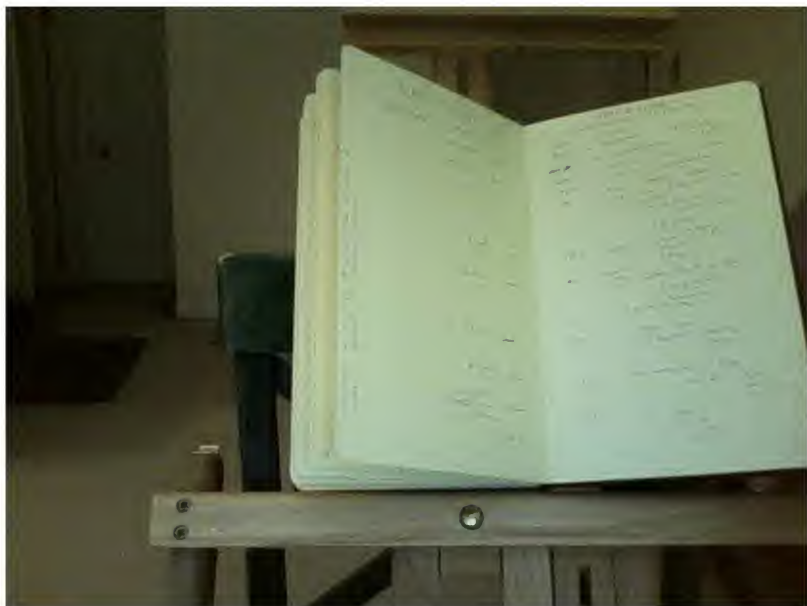


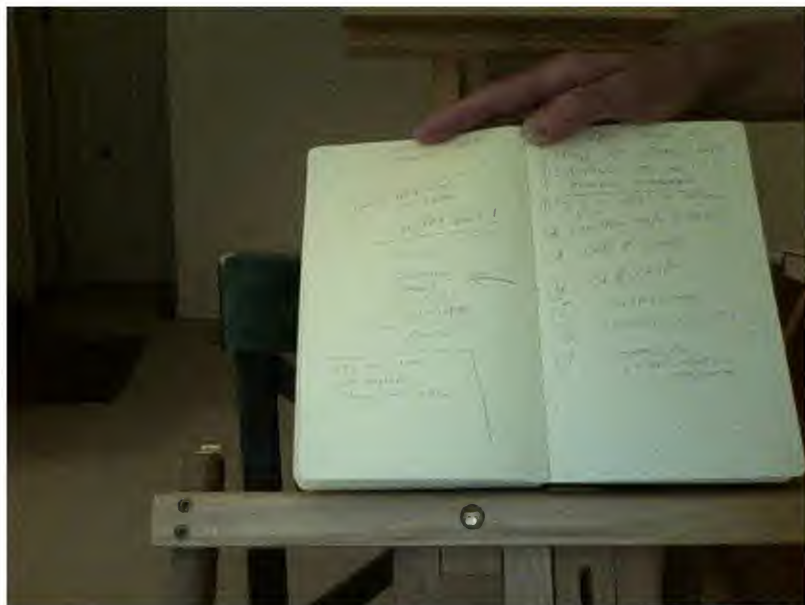


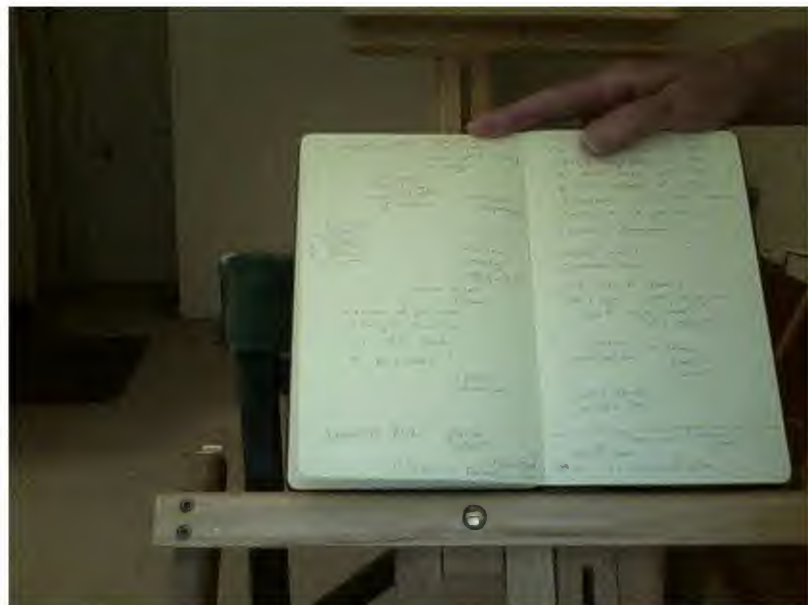


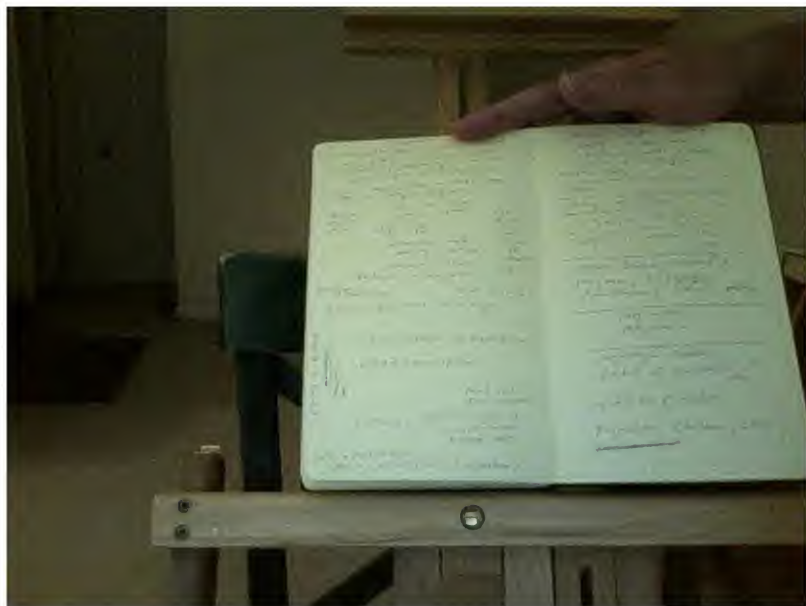


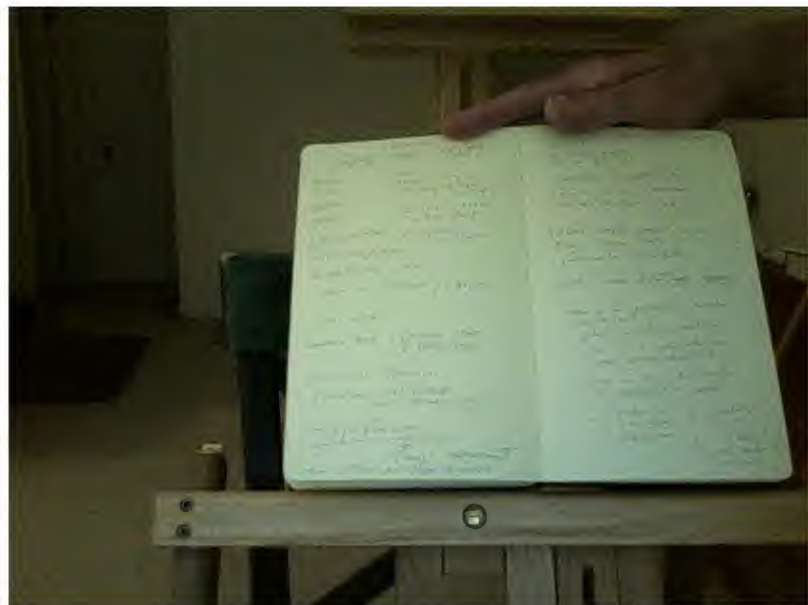


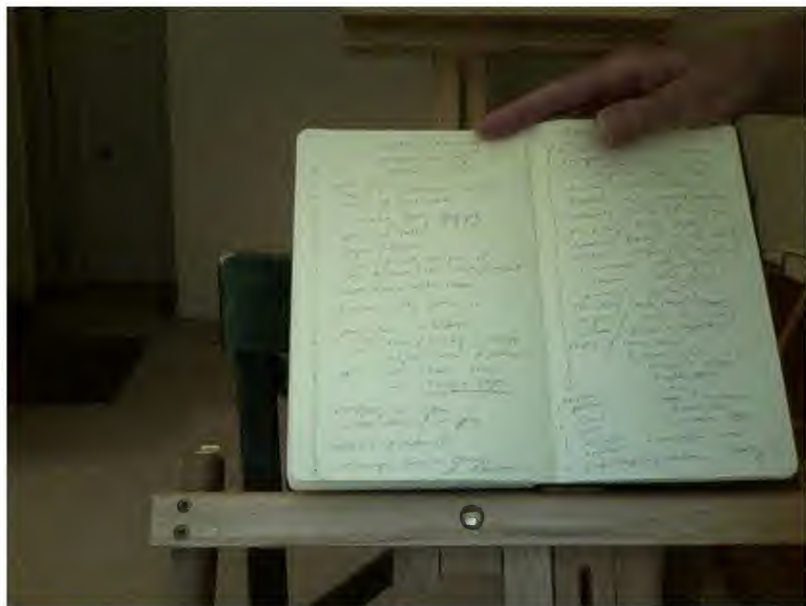


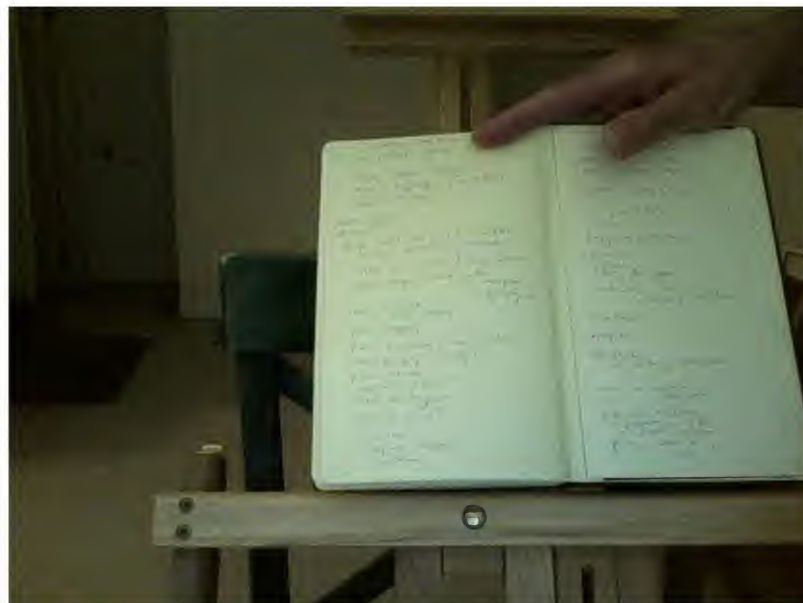












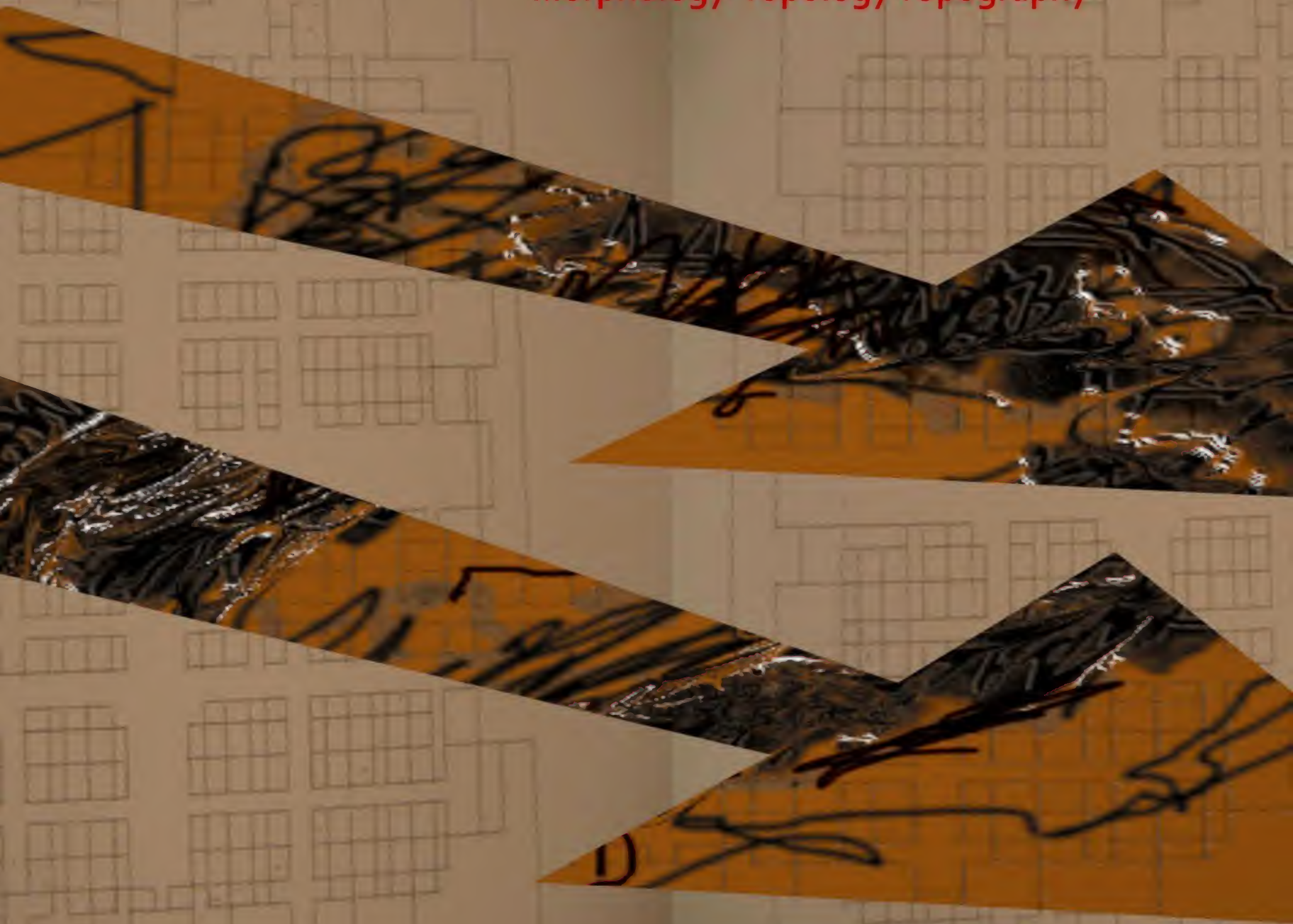


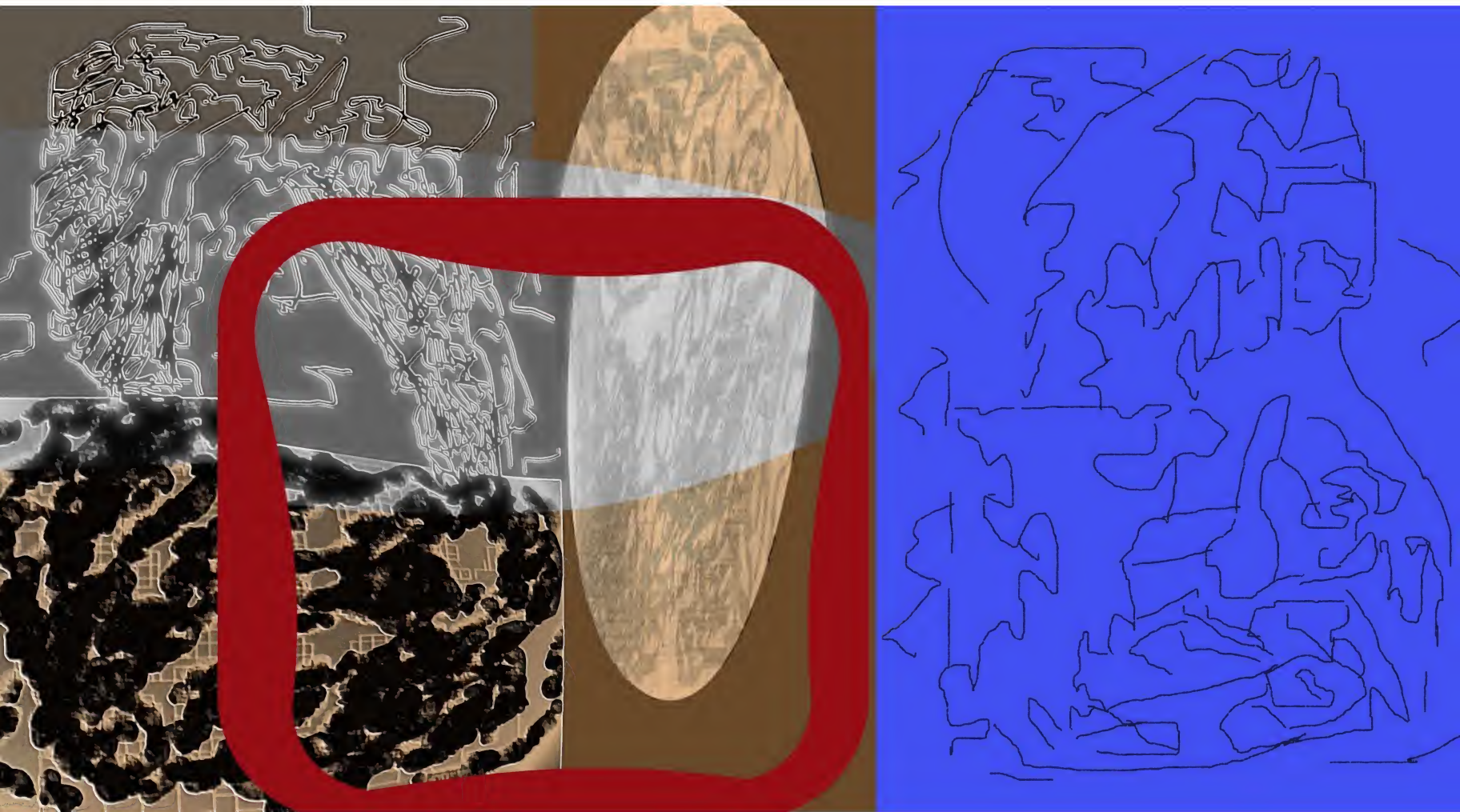
Reflex Arc and Cyber Loop

HXH=hu: dawn-roar-rep  
consciousness  
VI, Figure 8  
asmli



# Morphology Topology Topography



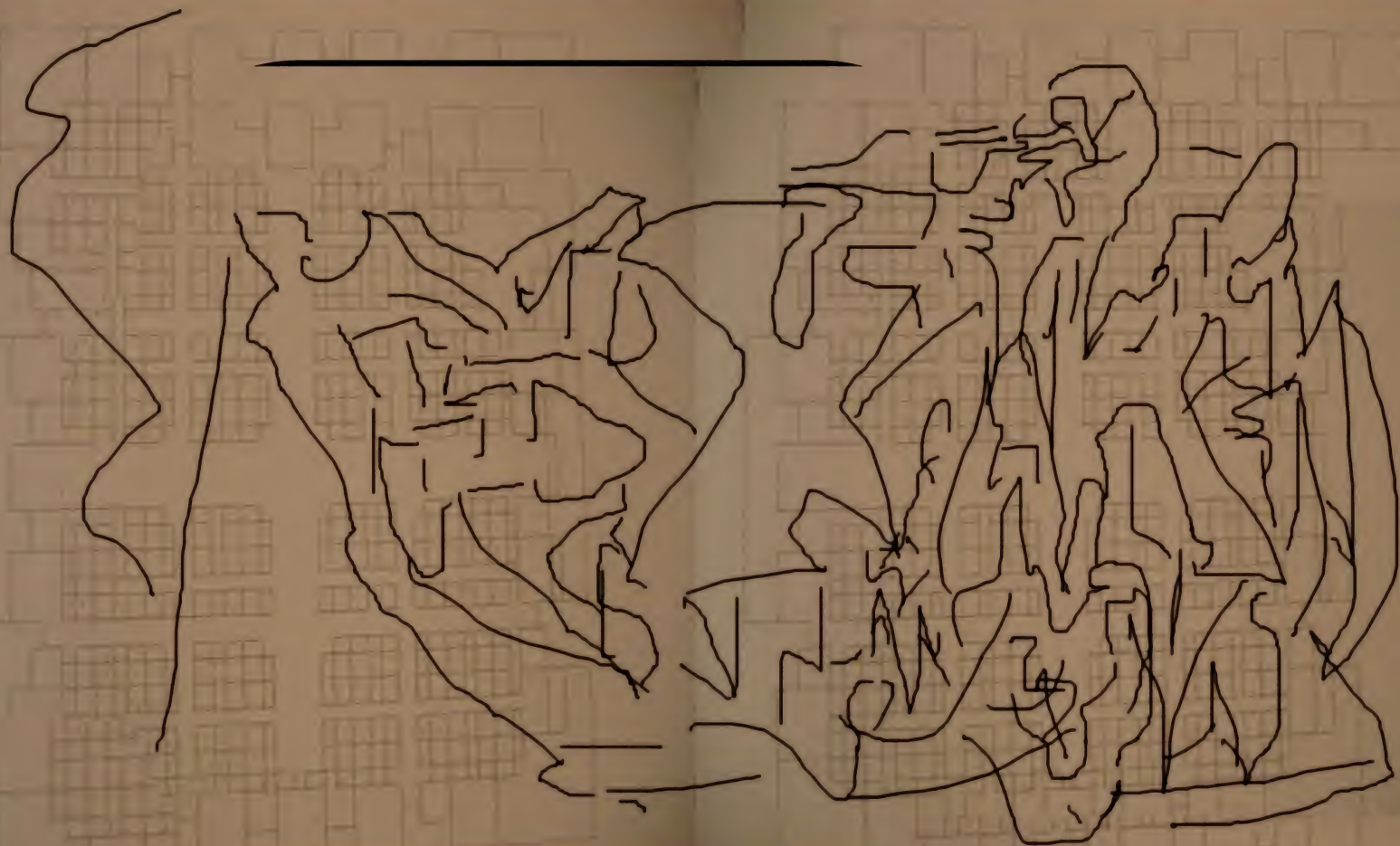


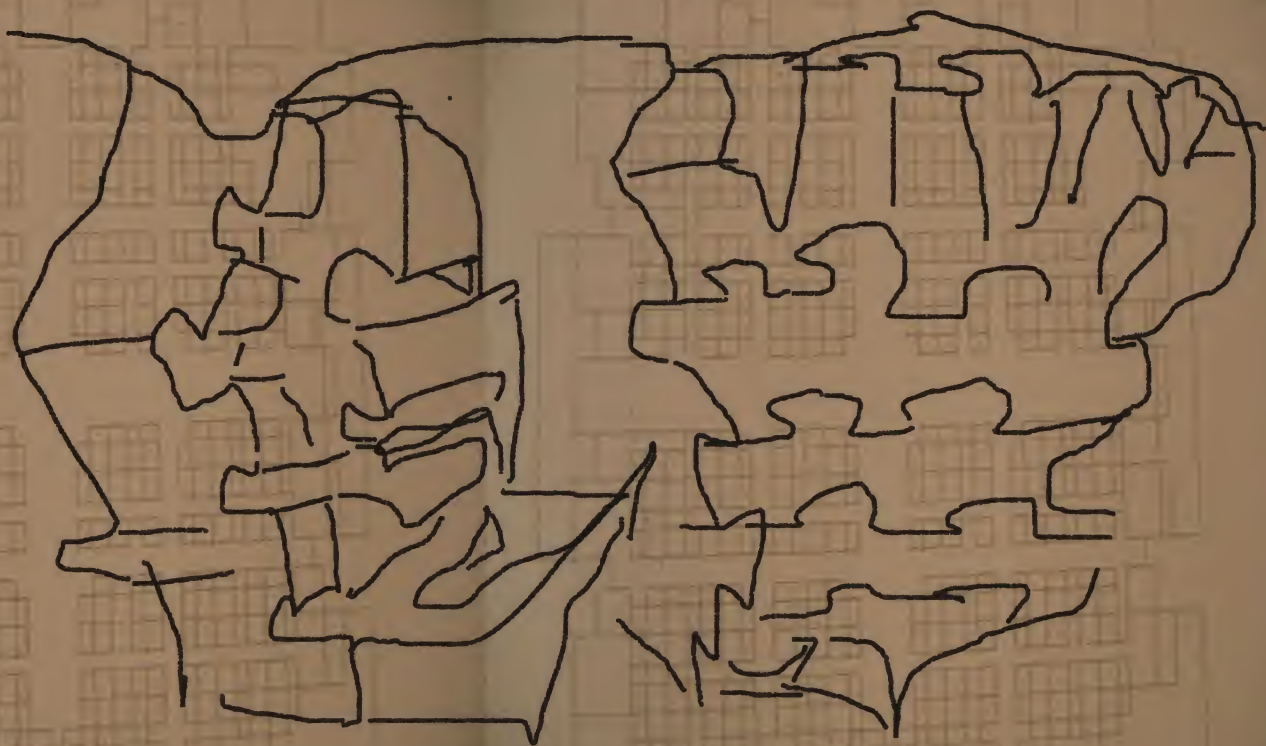




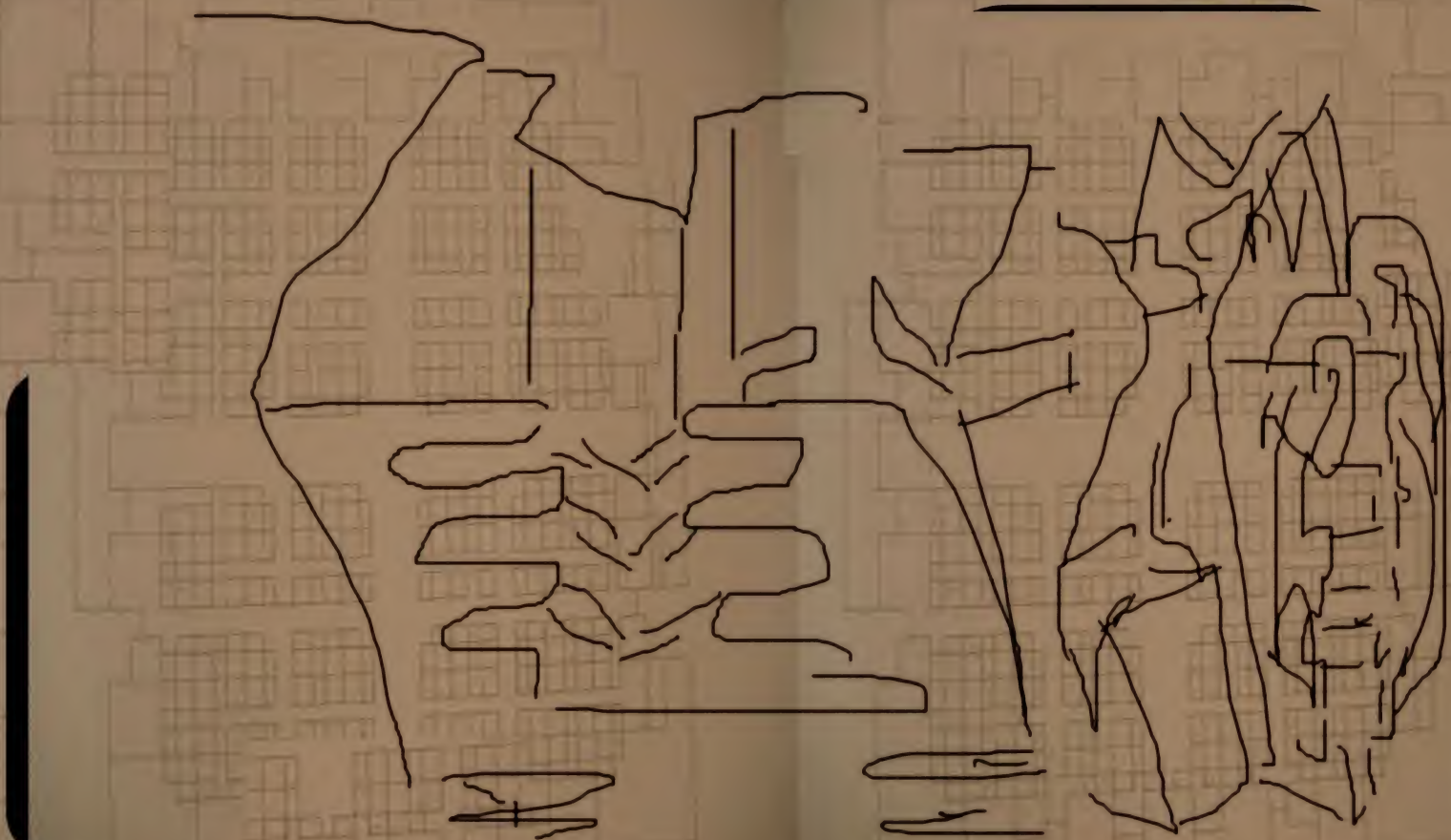


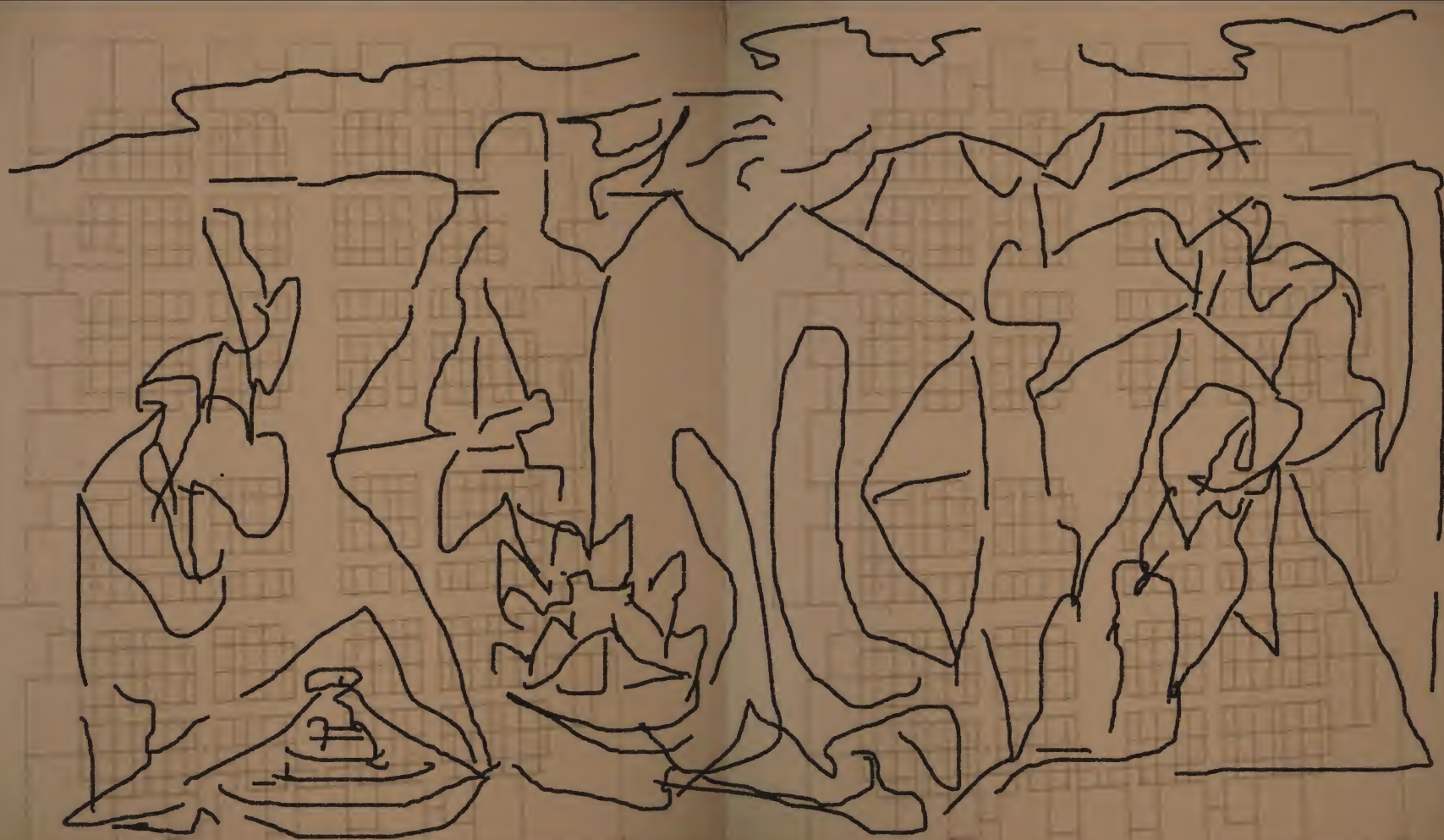




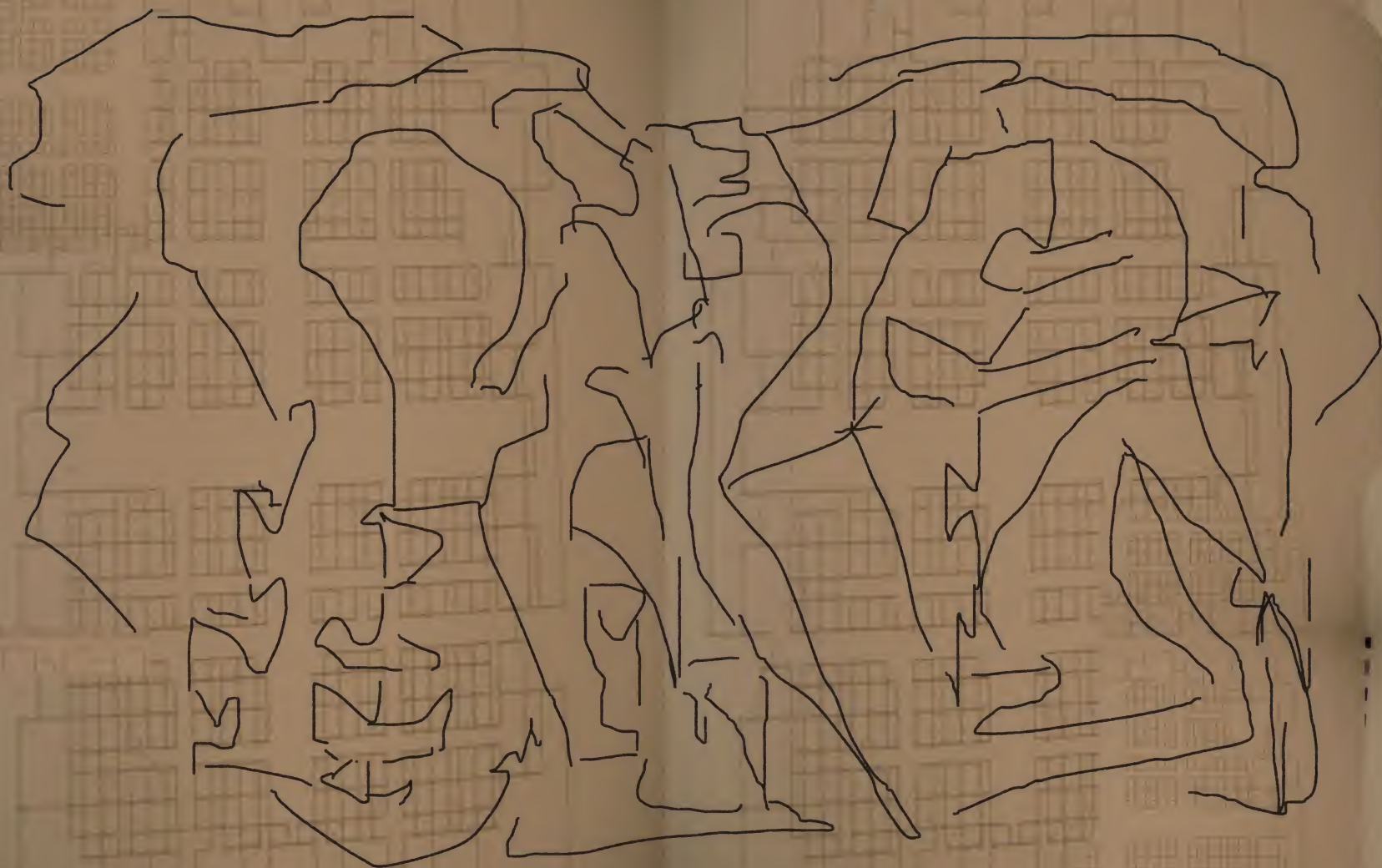


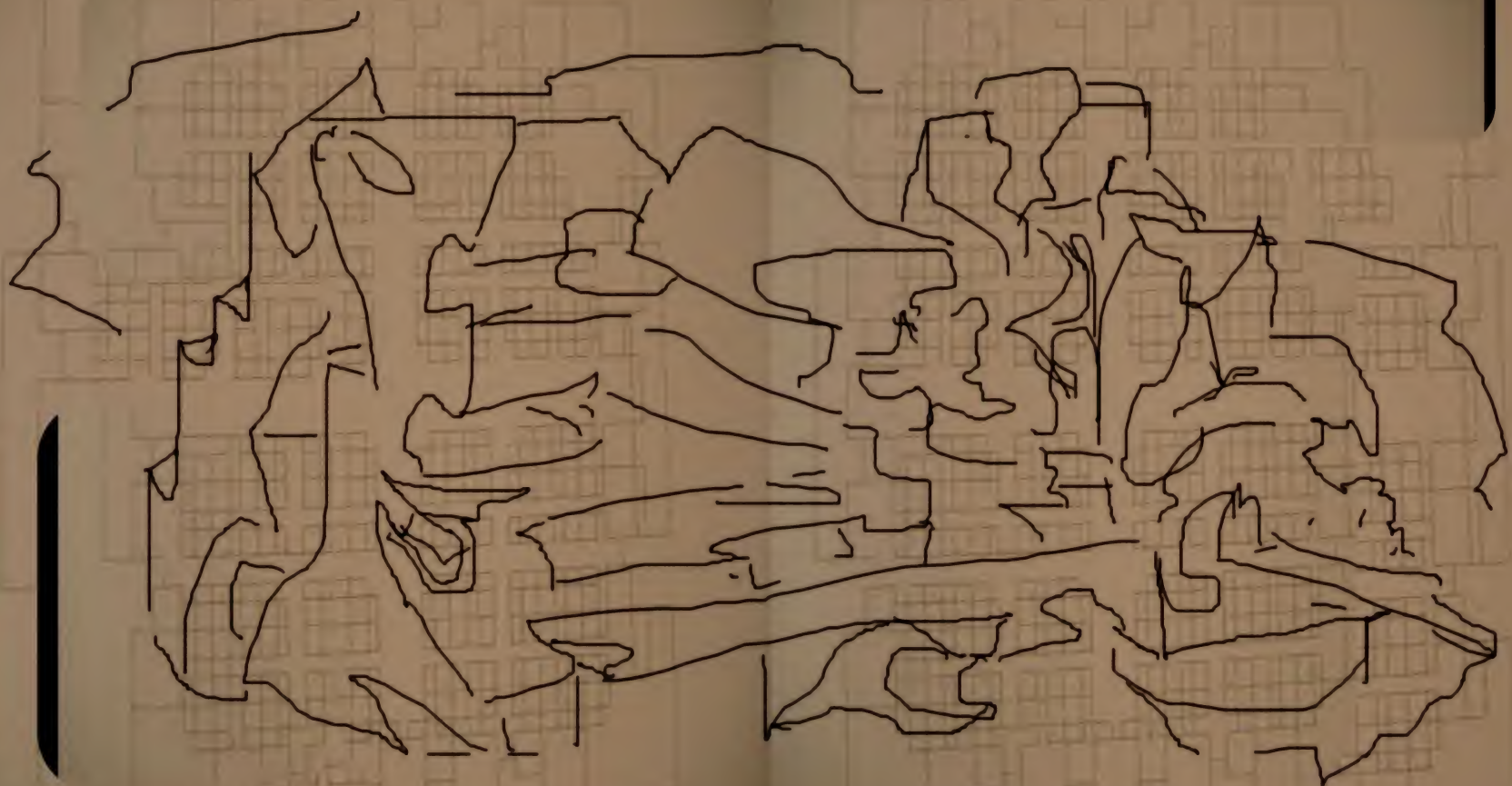




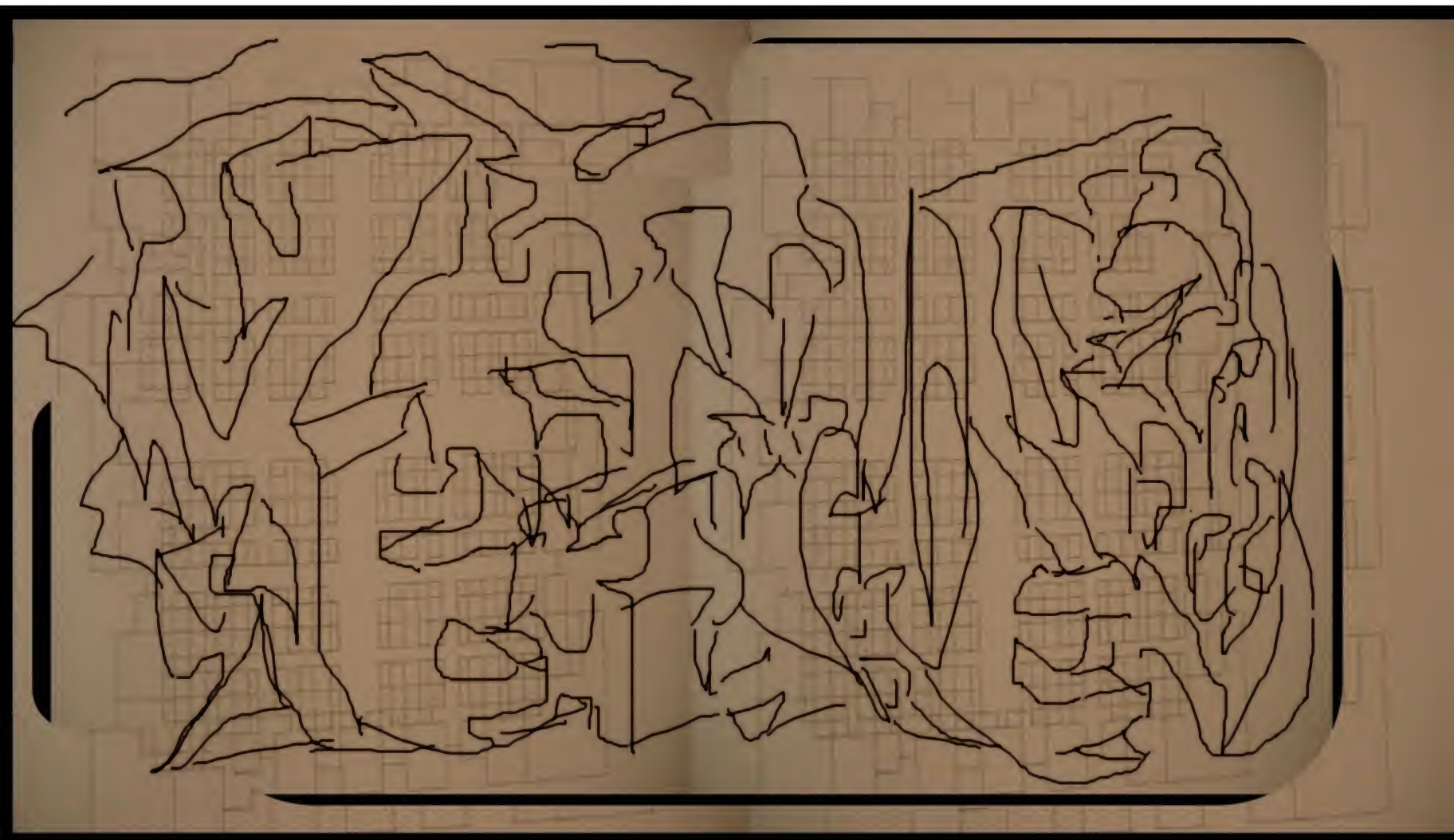


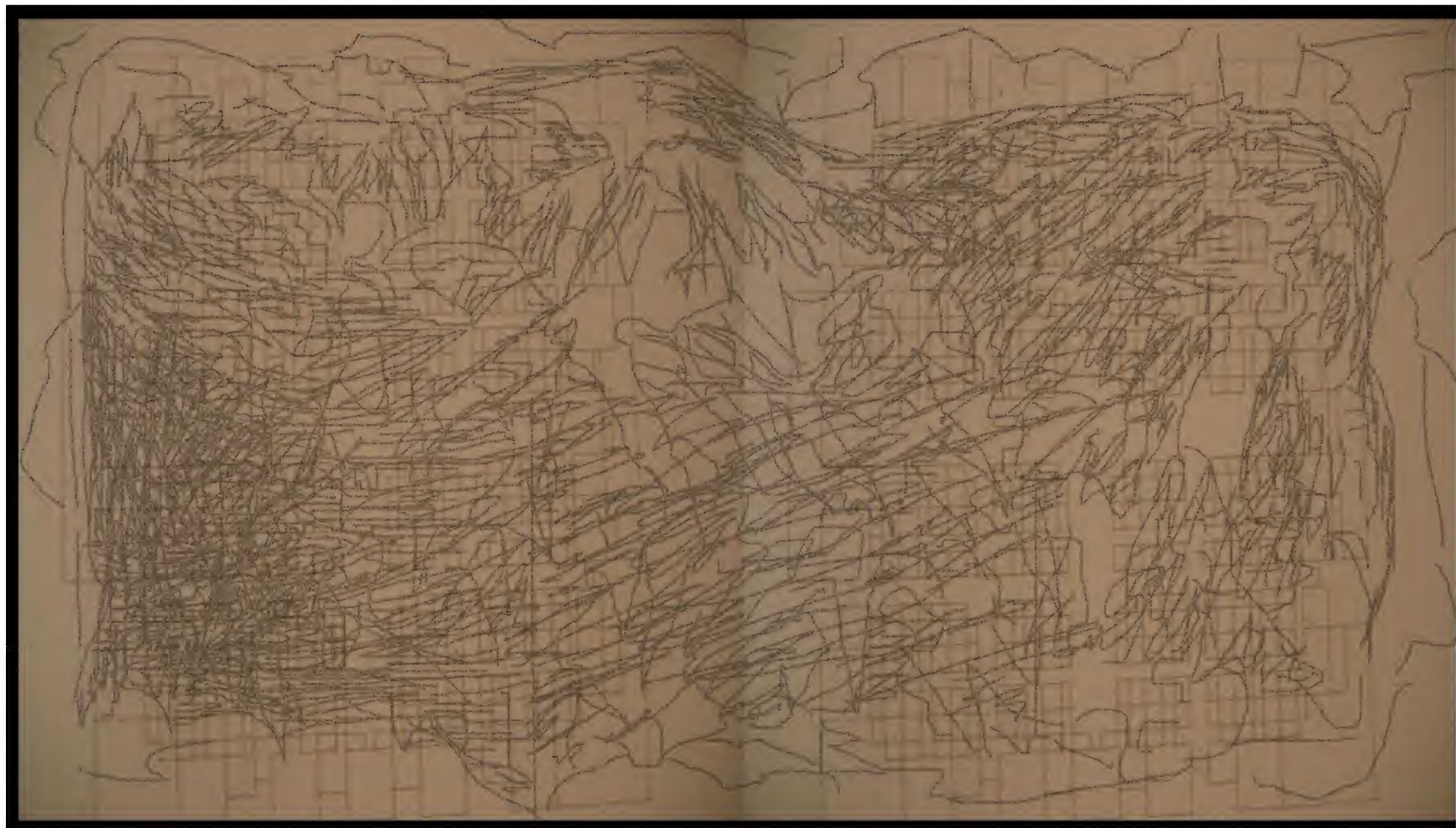




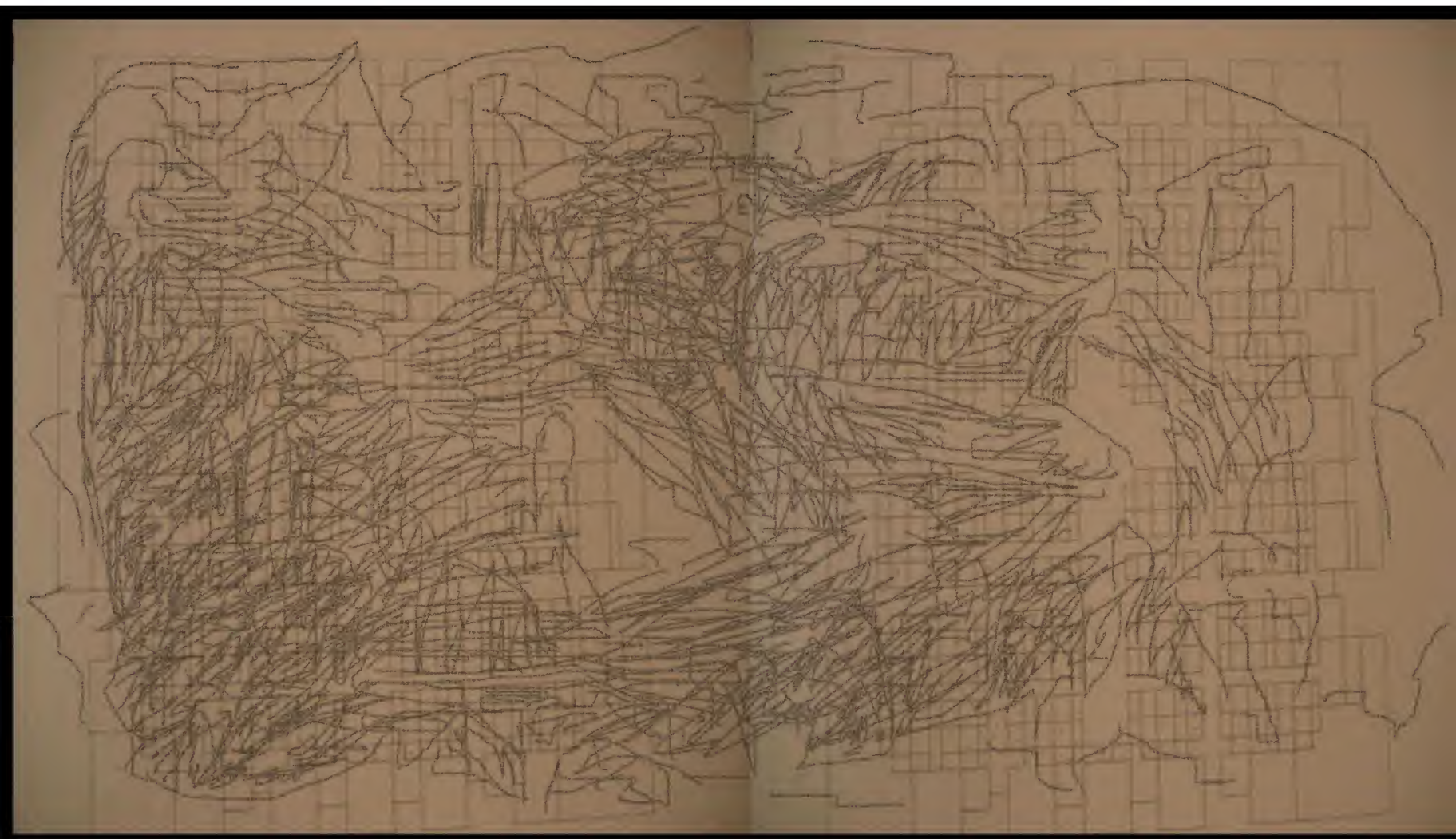








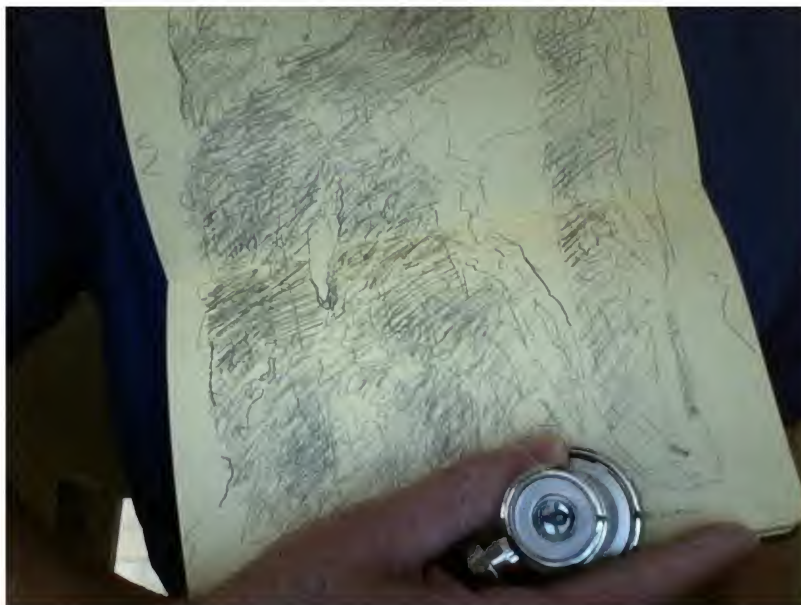




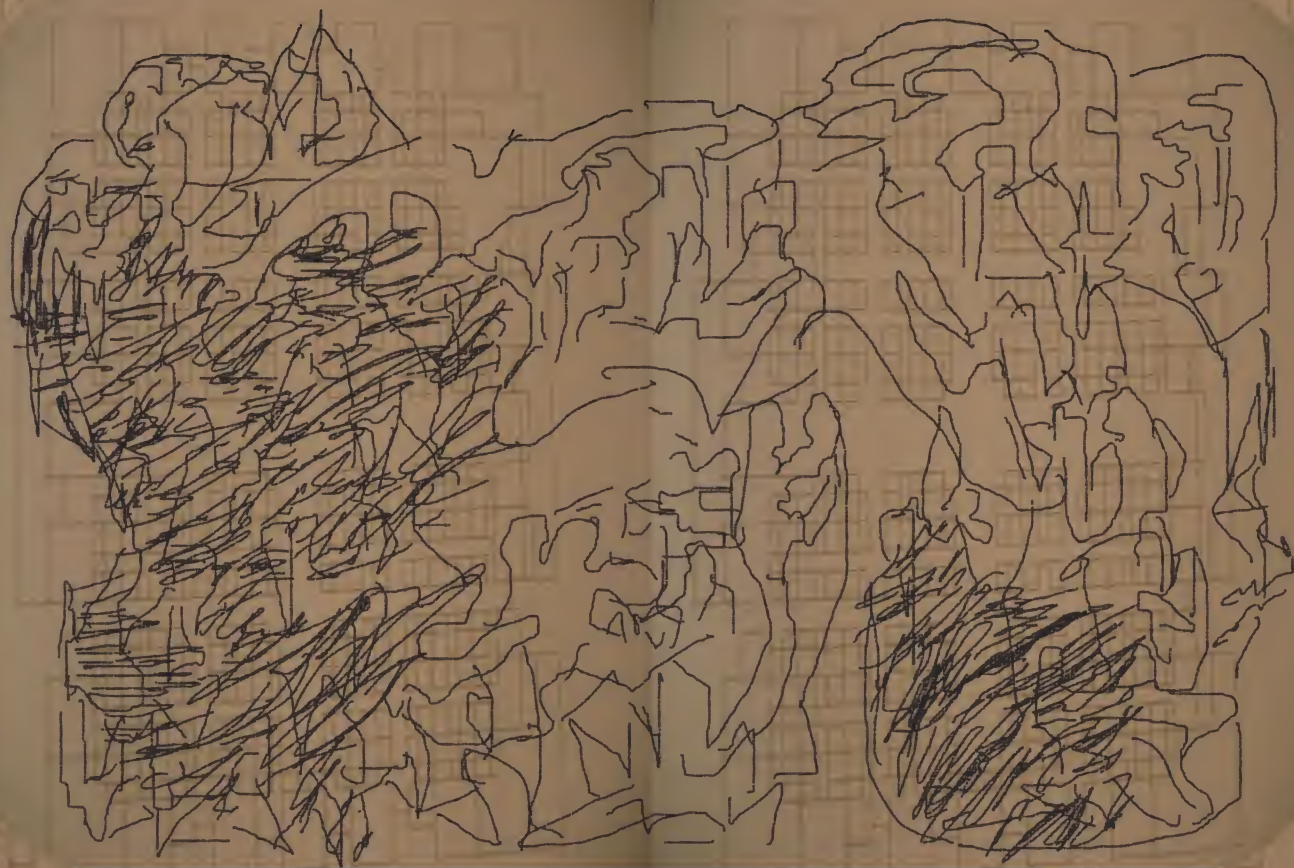




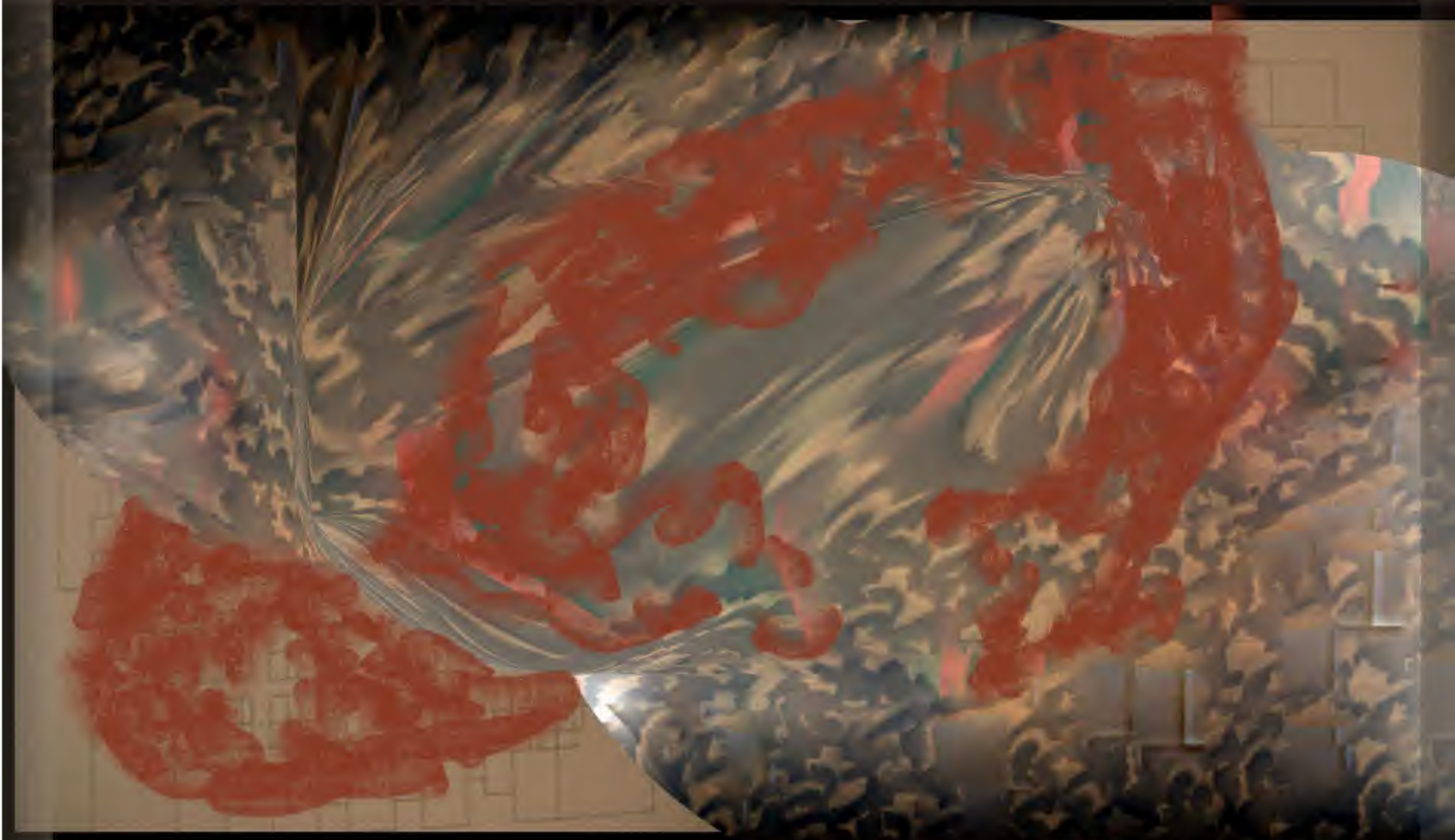








visual verbal morphemes: "vi"--- course  
architecture- "viaduct"

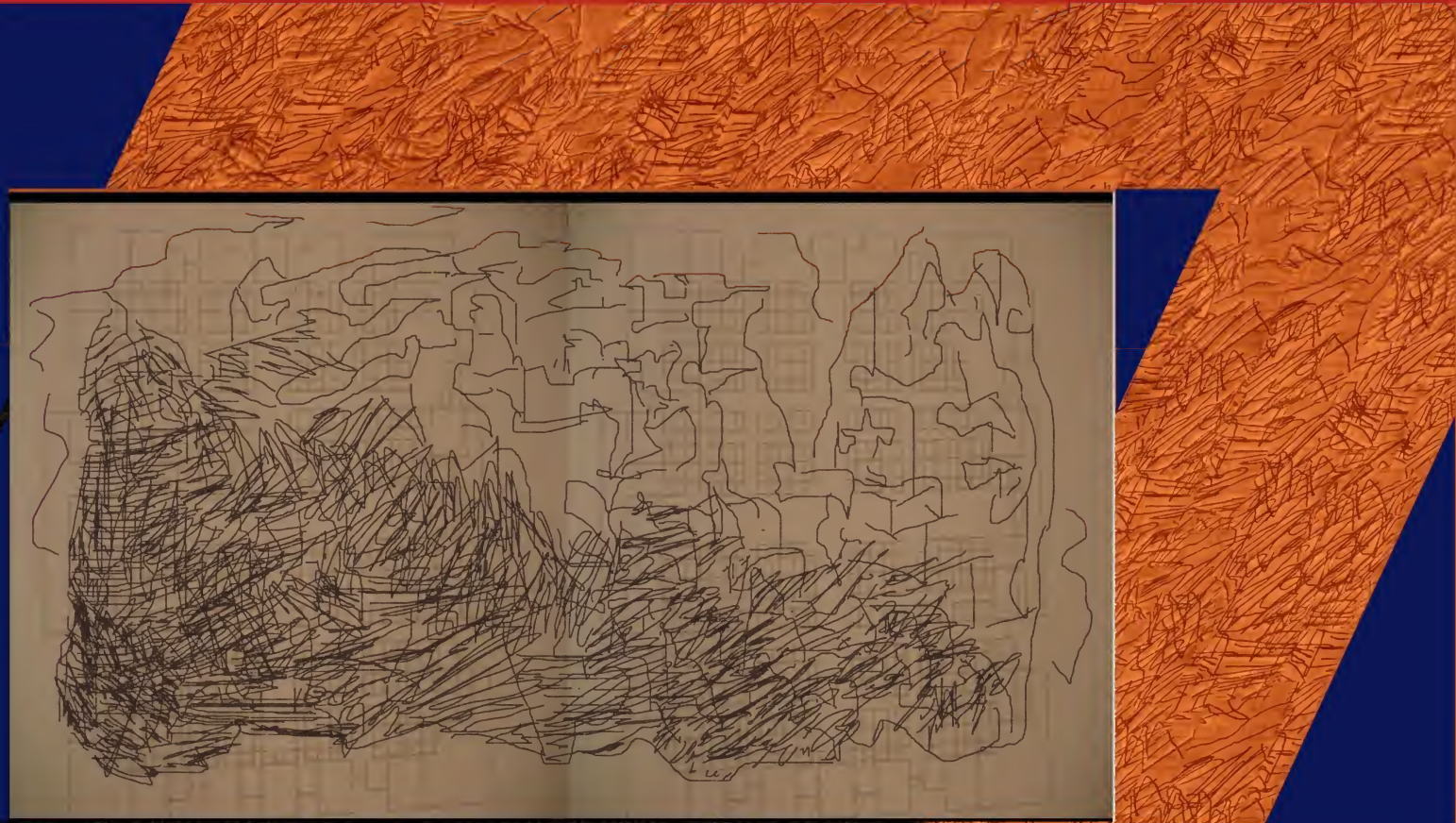


VI

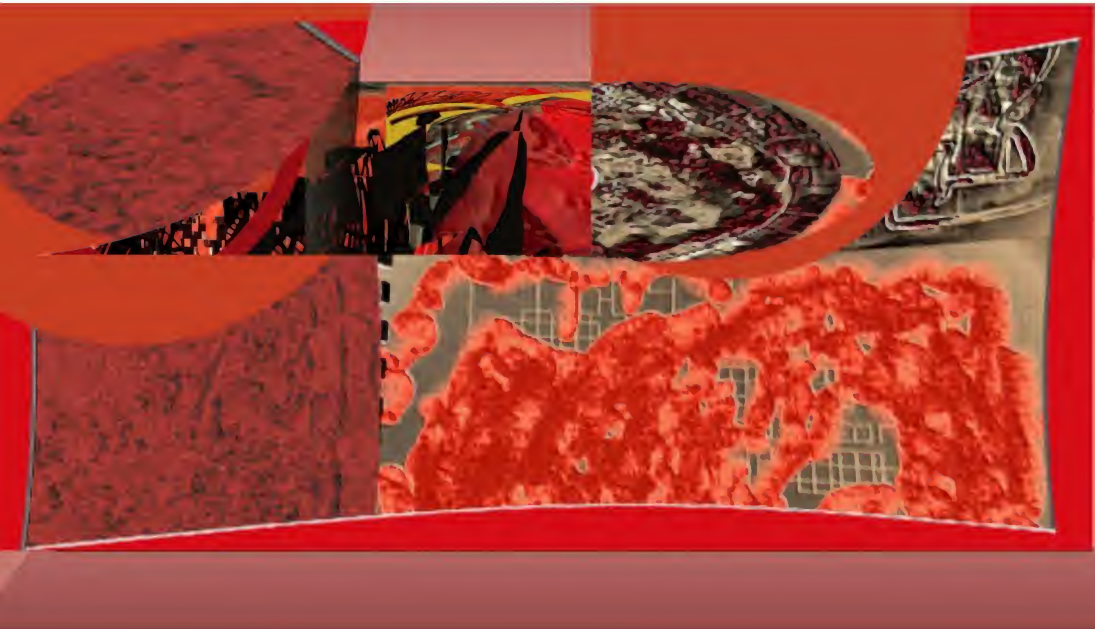




Visual/verbal morphing: AG - aggregate : architecture - "agora"



AG



# HE : visual verbal Morpheme tonic

ie these/those  
architecture : "helix"





verbal visual  
Morpheme:  
HE

tonic-distinction  
architecture:  
"helix"







Morpheme-" Or"

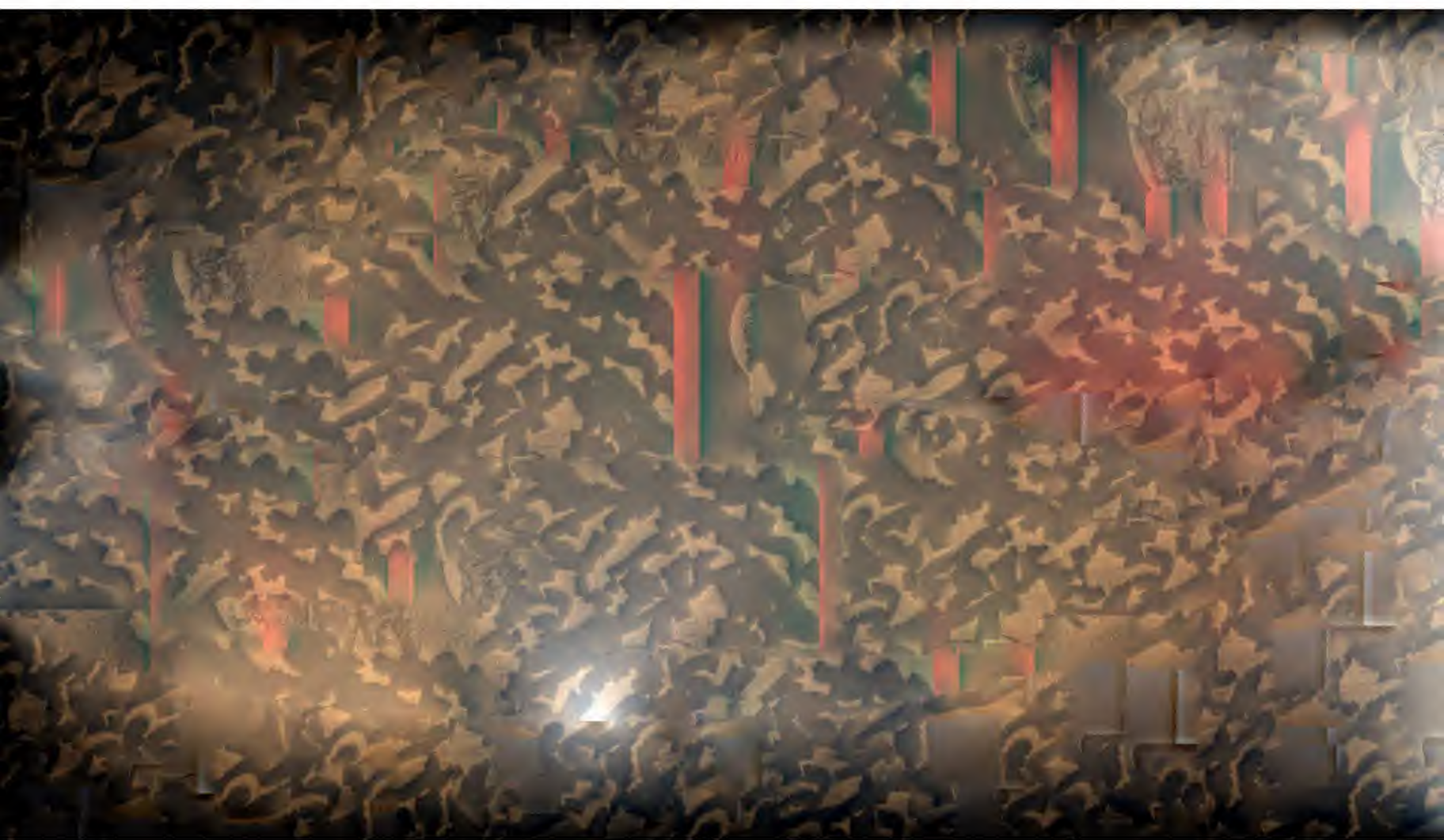
channel, between

architecture:  
column orders

(visual/verbal morpheme)

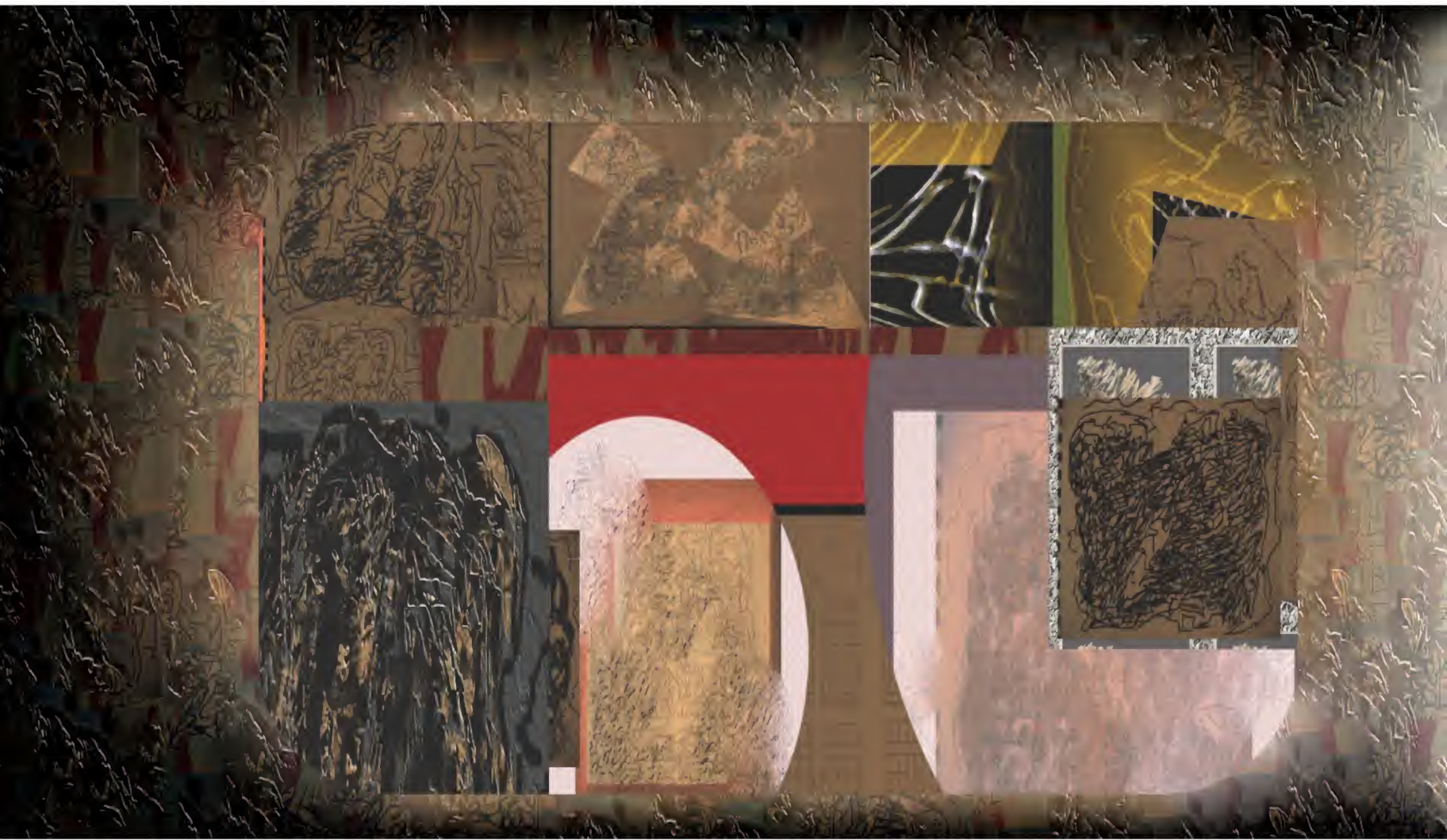






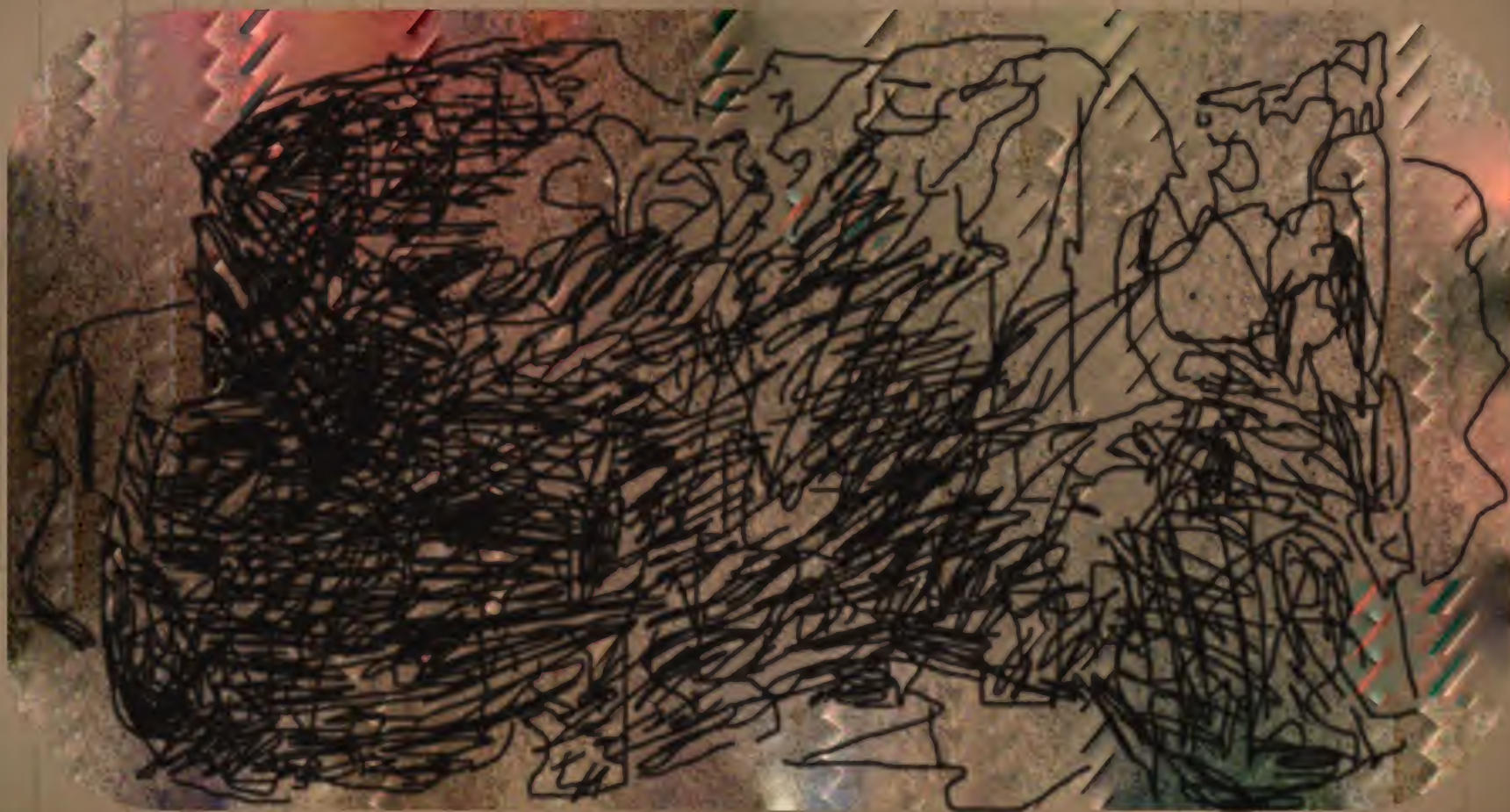






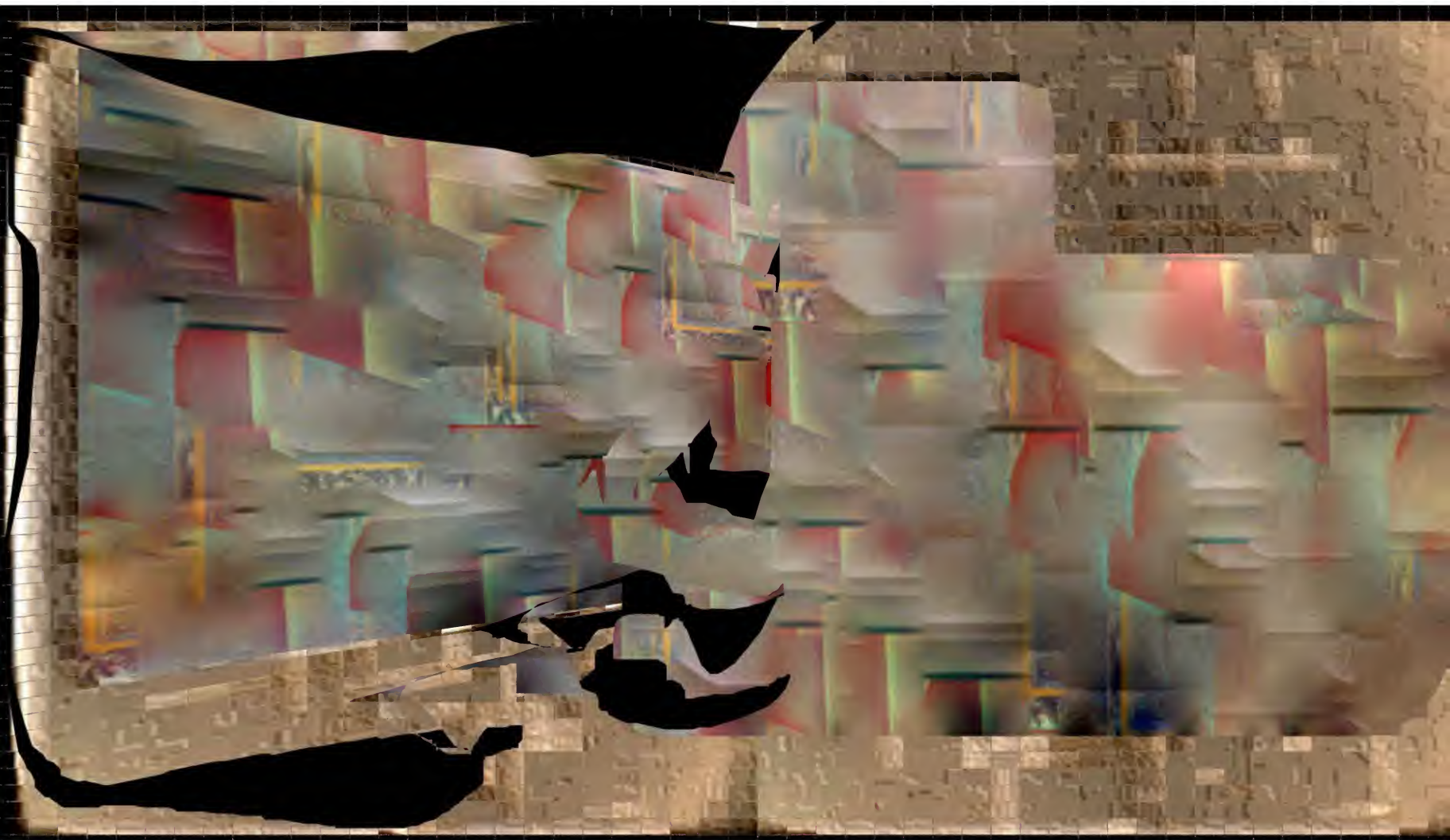














Τὸ νοτατεδ Δ

□ ν αττυμεμ

ρν χκ ον ιτσε

τ ε βοω ανδ

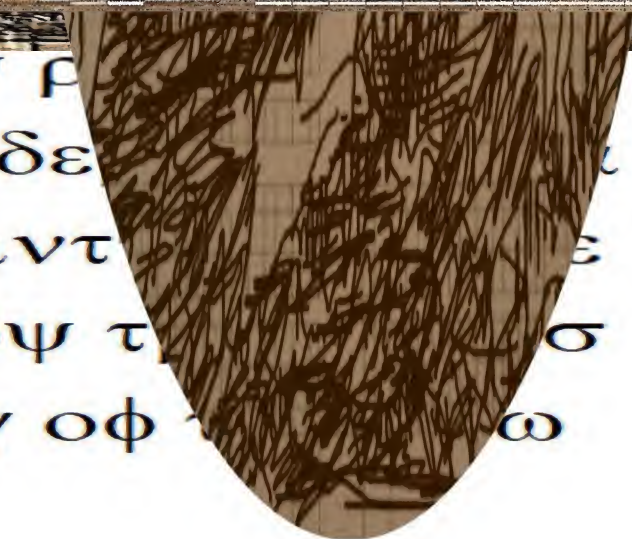
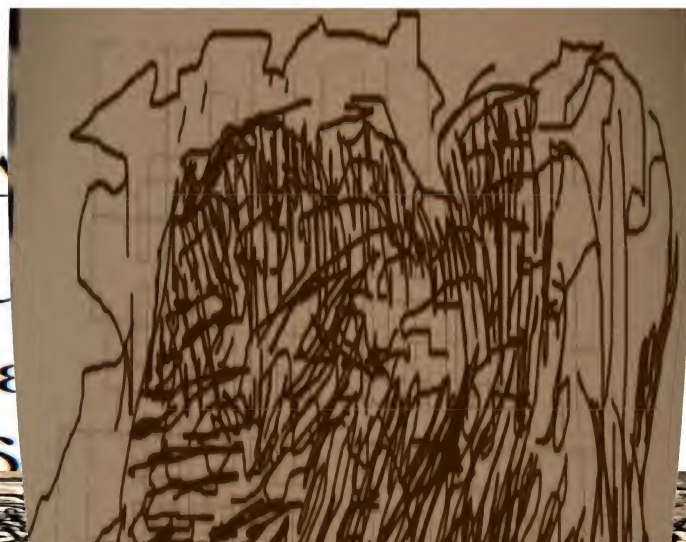
ισ ηατ τηεψ ρ

χα λ: τηε υνδε

γε ηε λαβψριντ

τη , ωηιχη βψ τ

βα ε α στρινγ οφ





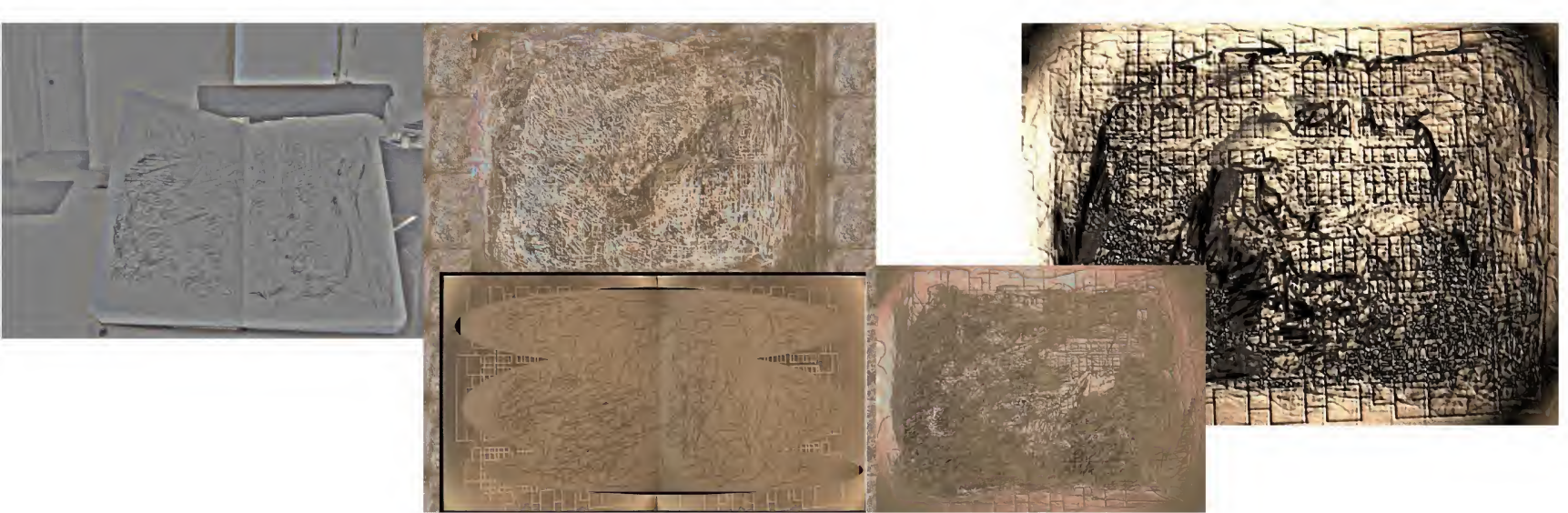
Innocent (Pre)



Guilty (Post)

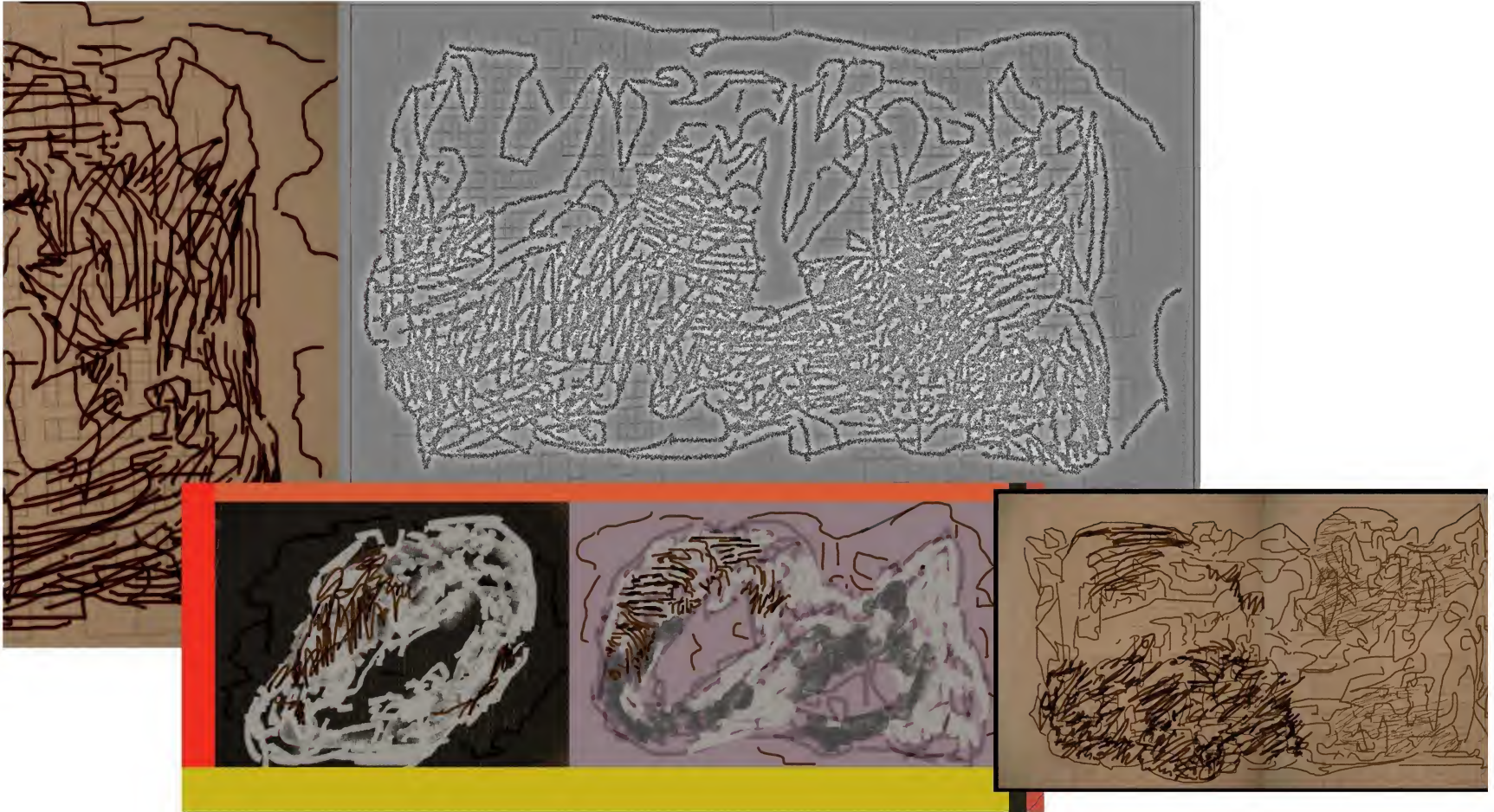
**11- TIME: PRE AND POST PHILOSOPHICAL  
("PREPOSTEROUS HISTORY"- BAL)....**



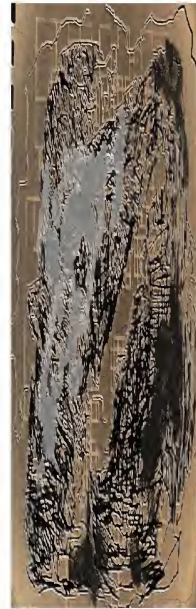


**IO ORPHIC: THE POIESIS OF POETRY IS TOPOLOGICAL TO CONNEXION OVER CONNEXION- EFFECTUATING AFFECT VS. AFFECTING AFFECT, INSTRUMENTALISM OVER INSTRUMENT, DRAWING OVER INDICES. DRAWING IS THE POETICS OF TIME.**



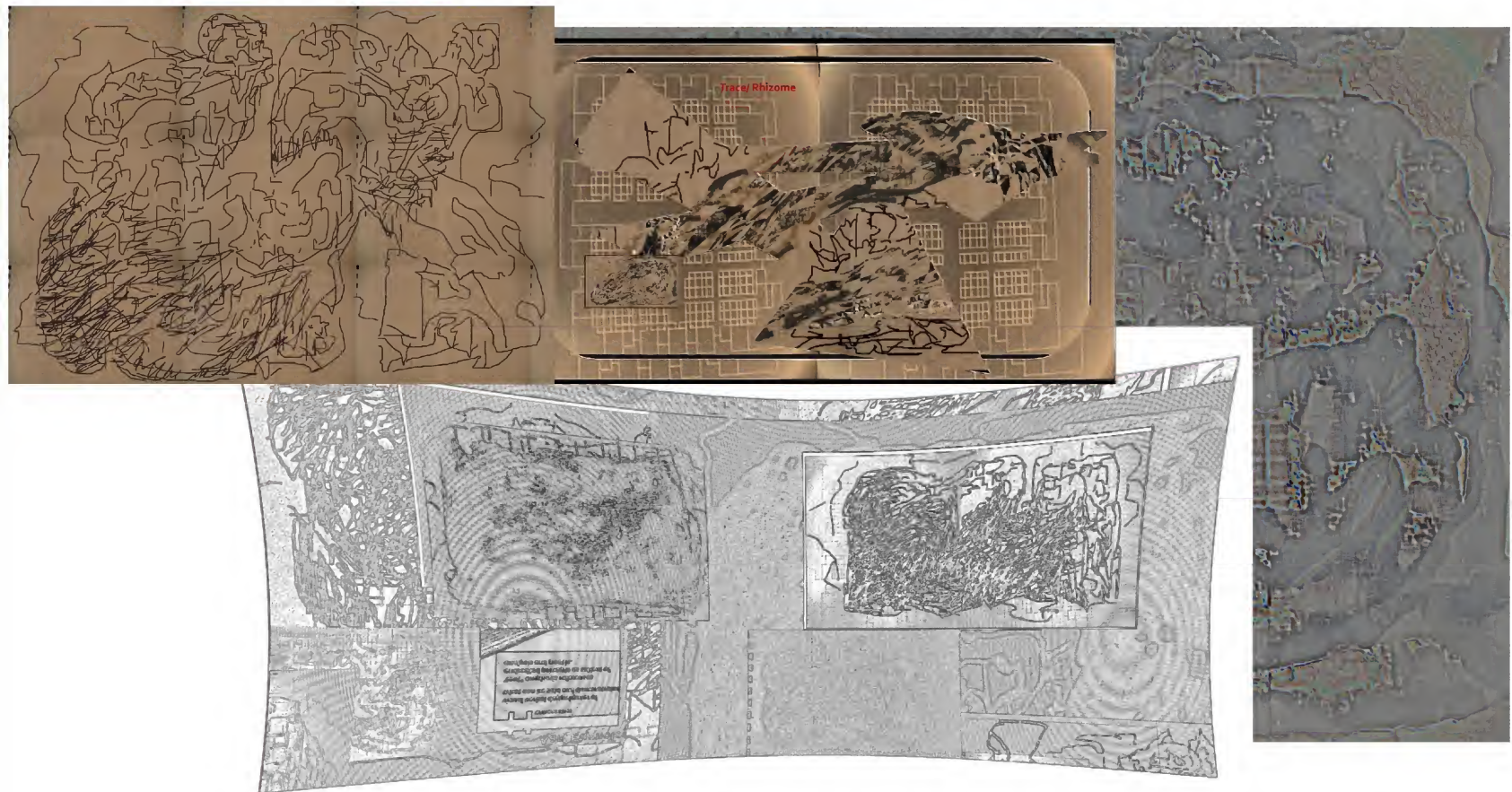


rt or dawn of a doppelganger verbal visual space can be traced to the very word human via XhX, hu-1  
ologies carry the morpheme both verbal and visual (“morphology” M+ Orphic) : hu amain ie directio



8-The River God there borrowed from Michelangelo and leveraged, becomes the Guanyin meditation “Position of Royal Ease position” .





**6-DORJEE-THE SIGNIFIER OF THUNDERBOLT : THIS INSIGNIA WHICH INDICATES A THREADING TO POINT IS SIGNIFIER REALLY OF THE WHEEL, THE POINT AT WHICH TOP SURFACE BECOMES TURNED TO VIEW, THE CURVED PERSPECTIVE BELONGING TO CRATER AND KRATER.**

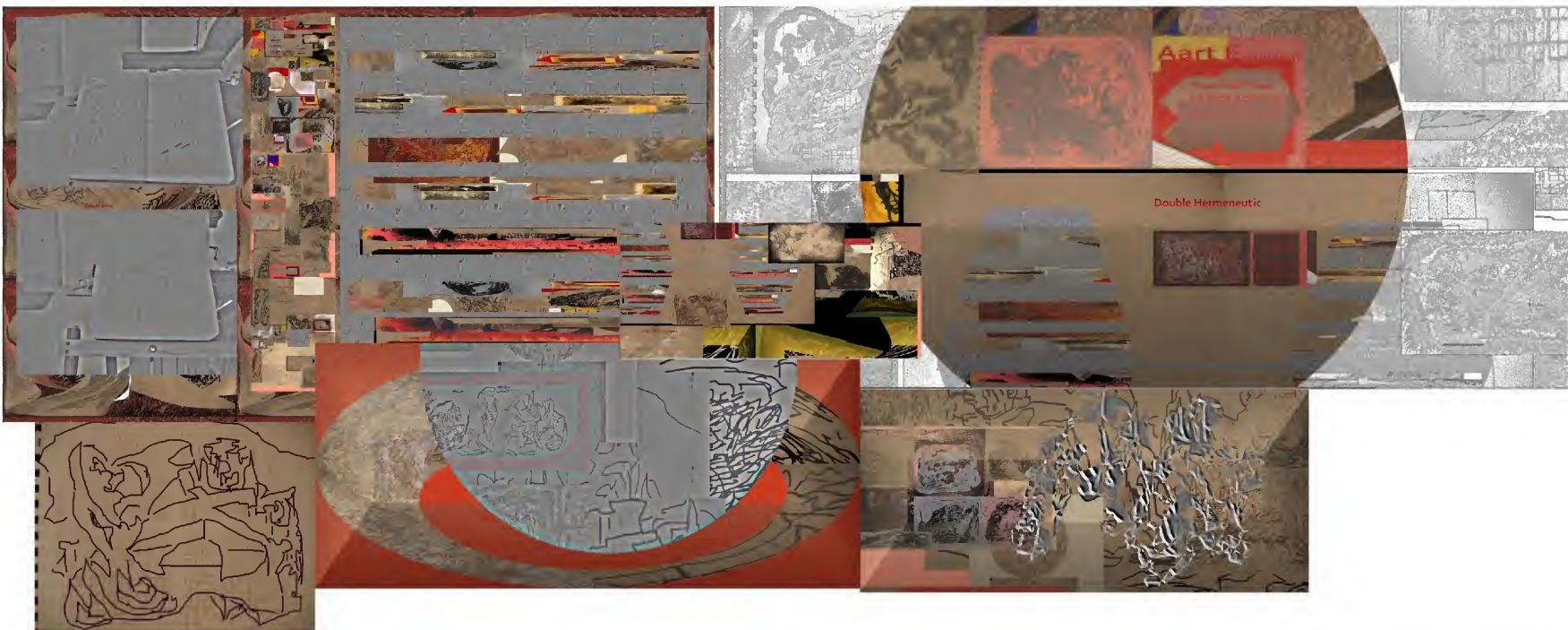


**5-THE CRATER BECAME A GARDEN, A COMMUNITY OF GARDENS ACCORDING TO CONTACT WITH THE STORY OF THE STONE, A VERSION OF PURELAND BUDDHISM PLANTED IN MY PERSONAL HISTORY- THE NEEDS OF STATING A TOPOLOGY OF TIME WHICH SHOWS IN DRAWING AS A TRANSDISCIPLINARY RHETORIC CARRYING THE VERBAL VISUAL DOPPELGÄNGER ALONG THE LINES OF TRANSGRESSION TRANSFERENCE AND CONTINGENCY OF THE RHETORICS: PSYCHOLOGY, PHILOSOPHY AND PHYSICS...**





4-Surveillance: you are out of the novel and into the reality theatre of media a game playzone substitutes gnome for fool- gnomon that by which things are known- the stasis of photo images the zombie and the construct of ganging these cinema motion the vampire at which point you took over the game and became gnomic gno doubt. The archive of the collective subconscious no longer passive is at the articulation of drawing, always sign language since the deterritorialization succeeding the resistance to the Norman Conquest and local threads emerging to Scots, Manx, Welsh, Guinea, Gaelic, in time Aussie and Yank...



3-I mean: the Krater has become crater that is the trope or “turn : of speech originally solstice to equinox summer and winter either to other a crosstrees, a chiasmus, like Queequeg in the crosstrees a palindrome quincunx: The signification of form cross referencing the projection of naturalness stating art or the projection of art towards naturalness to the degree That the indicated is said to naturally occur be it tableau or environment or analytical reconstitution of means and mode to mood, tense. The concept of time as cyber drawing is a motion sensor linked to surveillance and archive.





## **KRATER TO CRATER**

**I-THE KRATER VESSEL WITHIN ITS PORTAGE HAD AND HAS DRAWN ON THE CURVE THE TOPOLOGIES THAT THE WINE MUST SPEAK . THE CULTURALLY CIRCULATED VESSEL WITHIN VESSEL NOW NEARER THE EQUATOR THE SPOILING SUN QUICKER BREAKS THE HORIZON AT THAT BROADENED ARC BELT MEDIAN. CHILDHOOD SPENT DRAWING WITH A CHISEL IN HAWAII...**



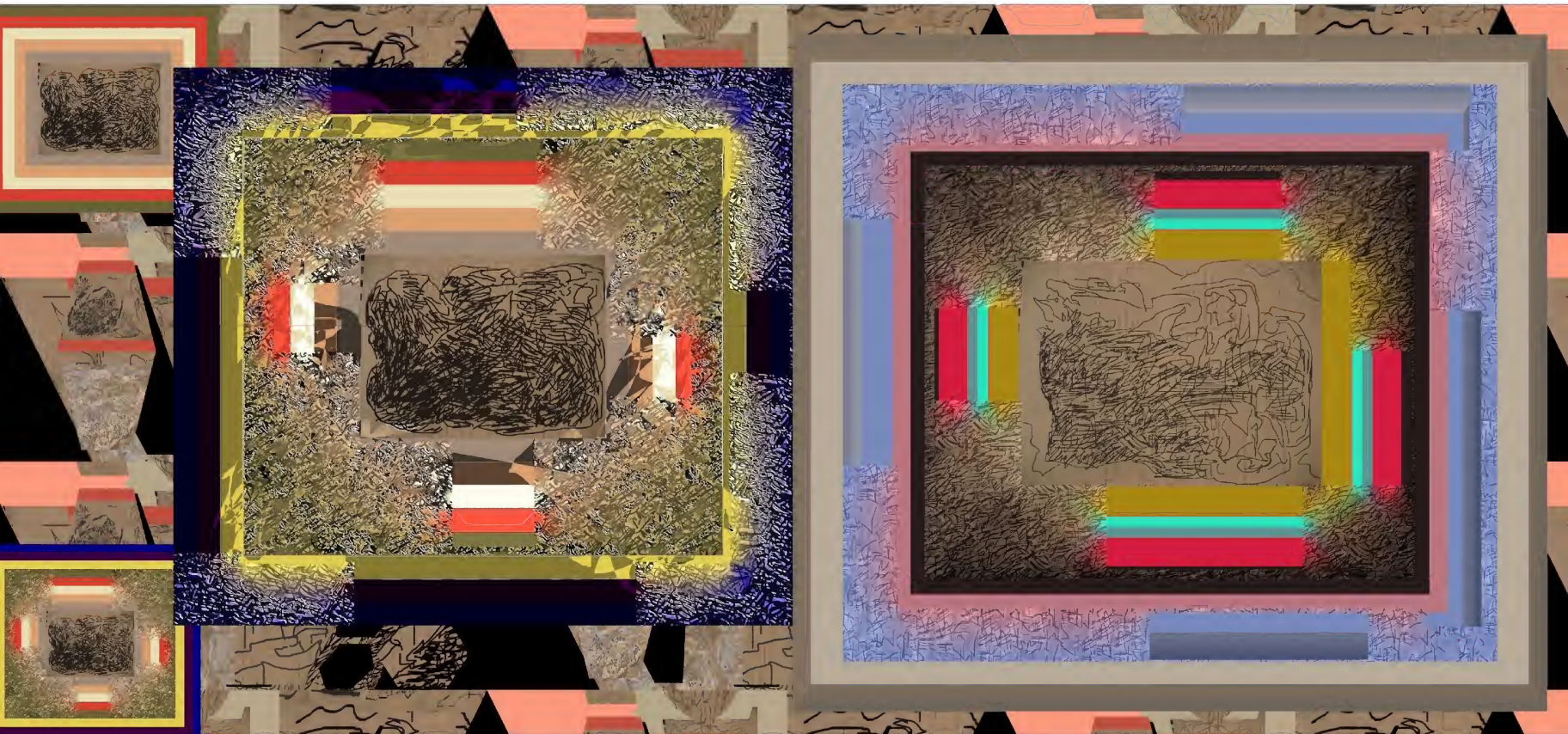
Innocent (Pre)



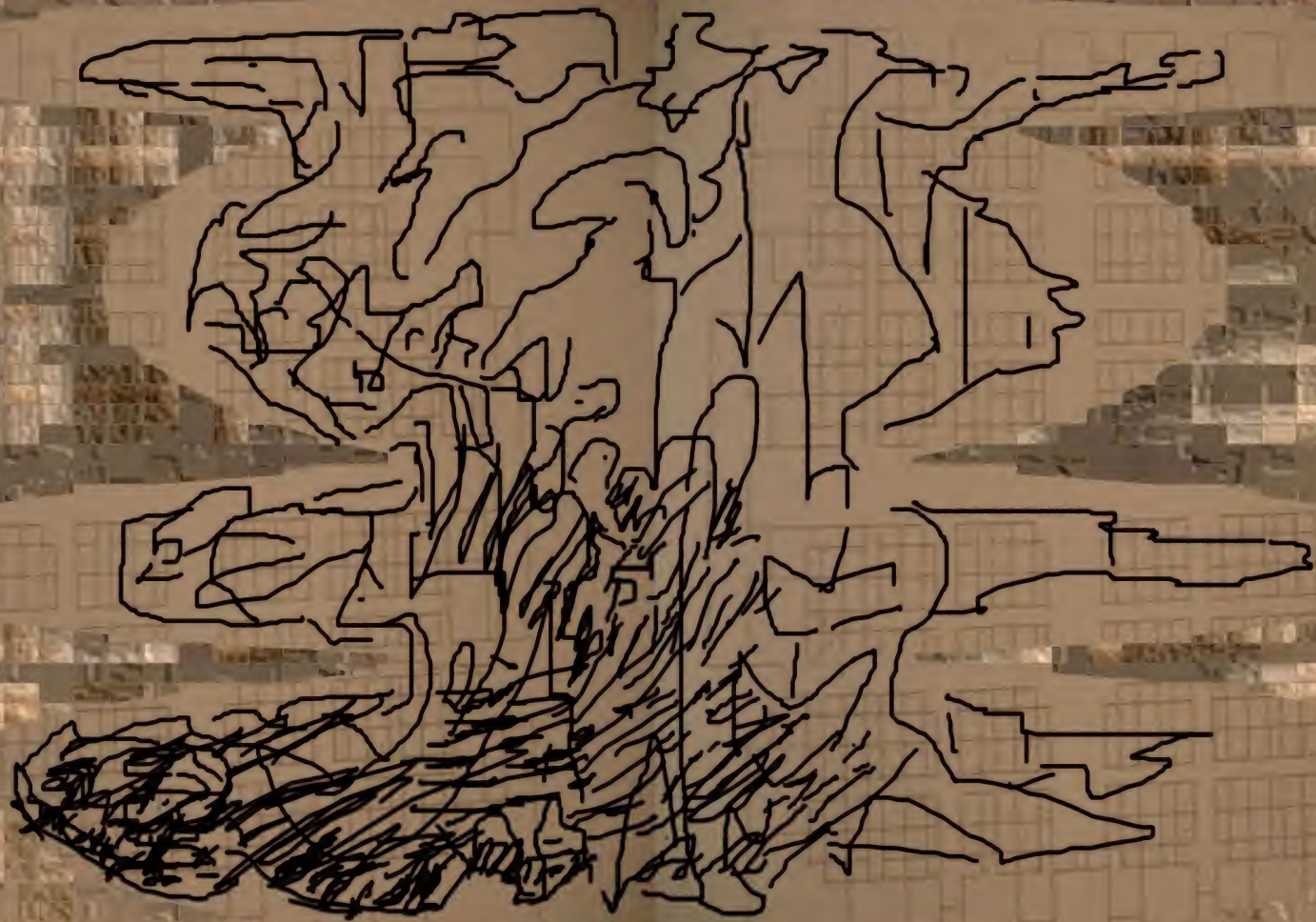


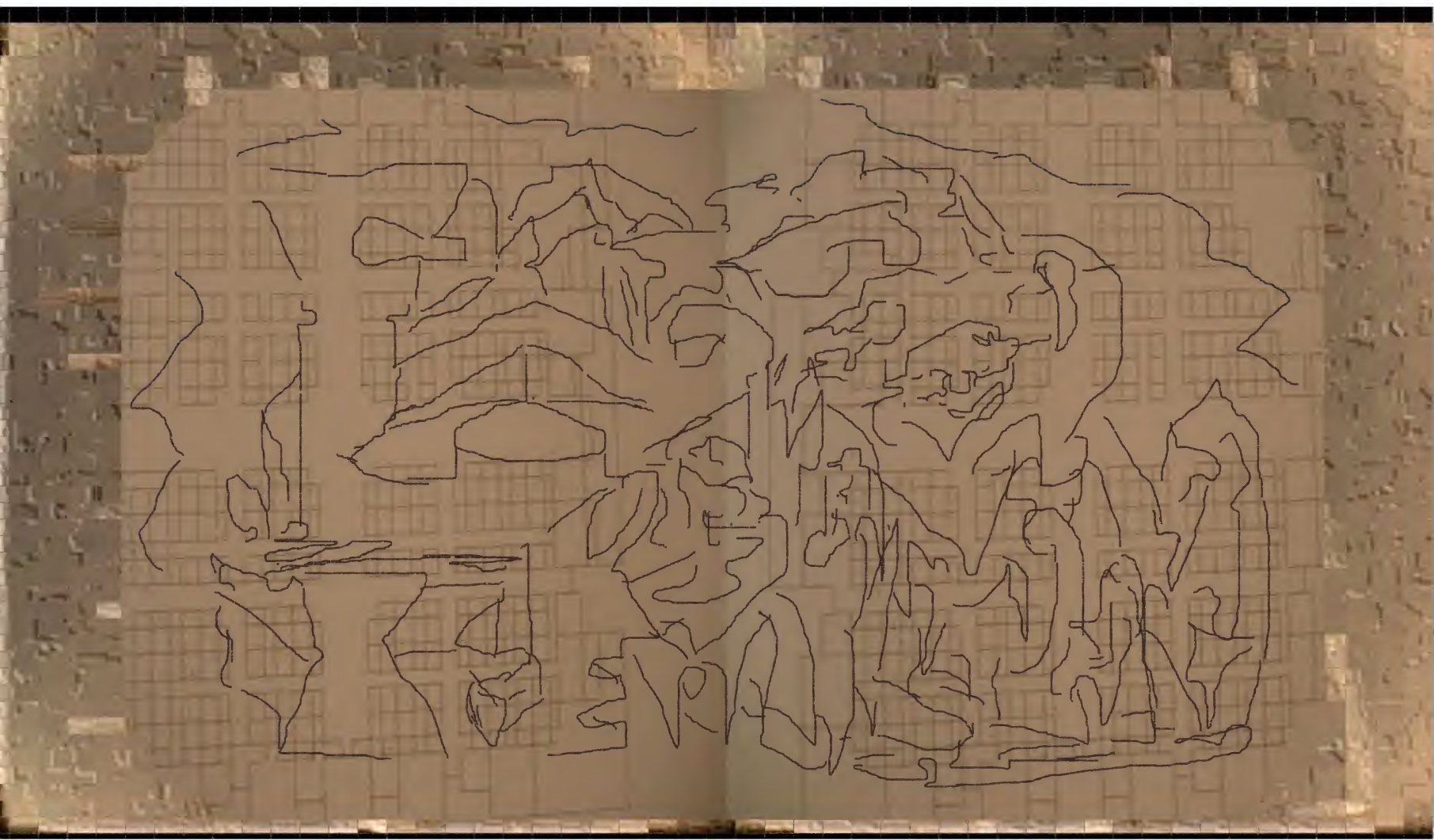
Guilty (Post)



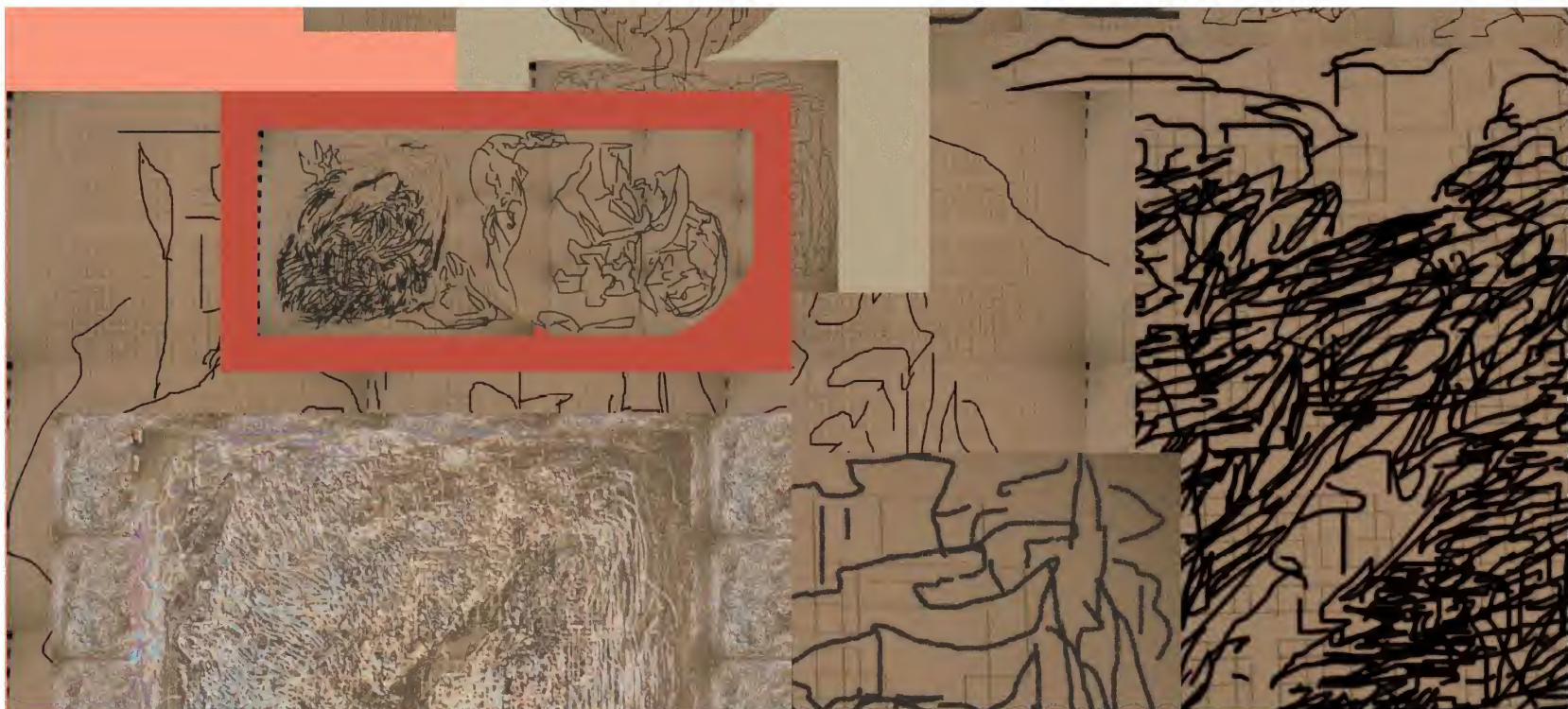






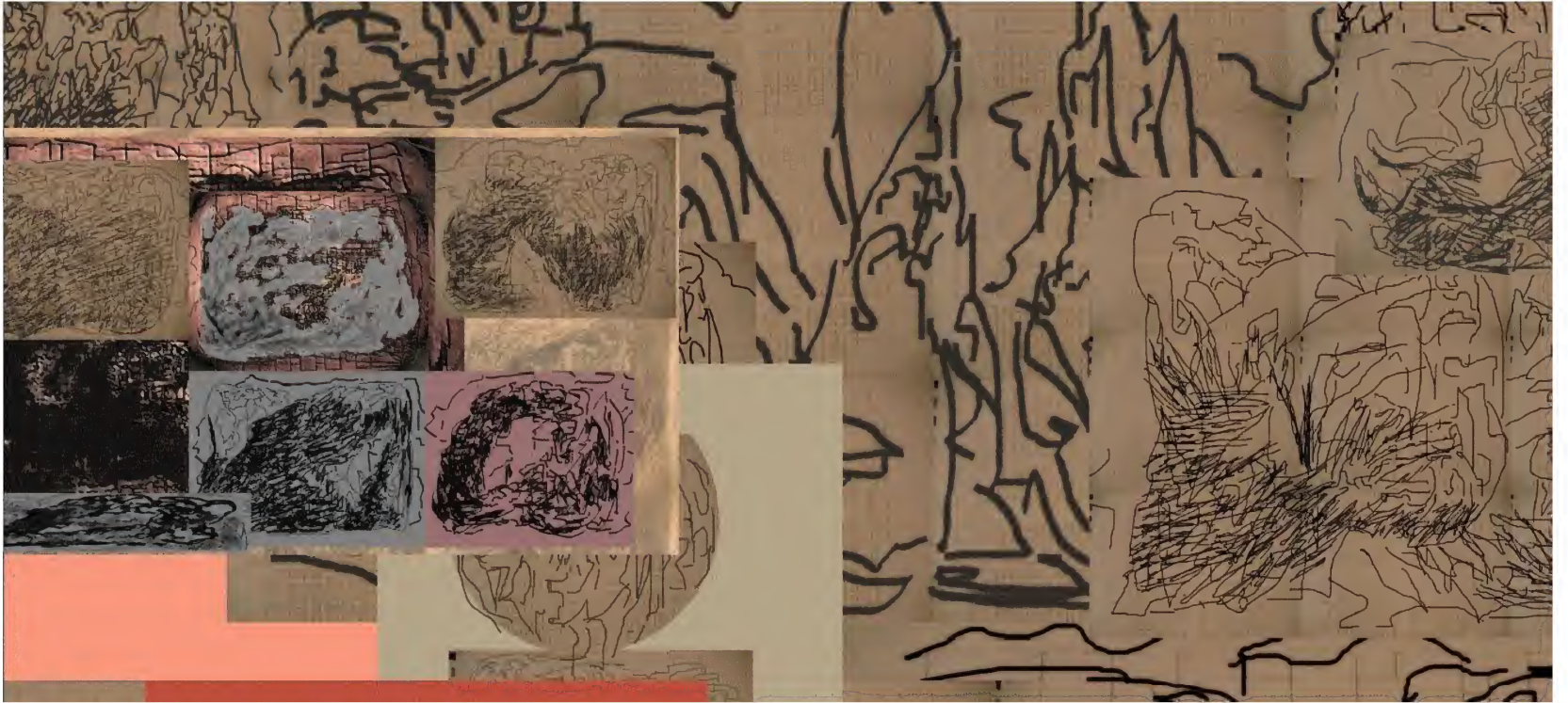










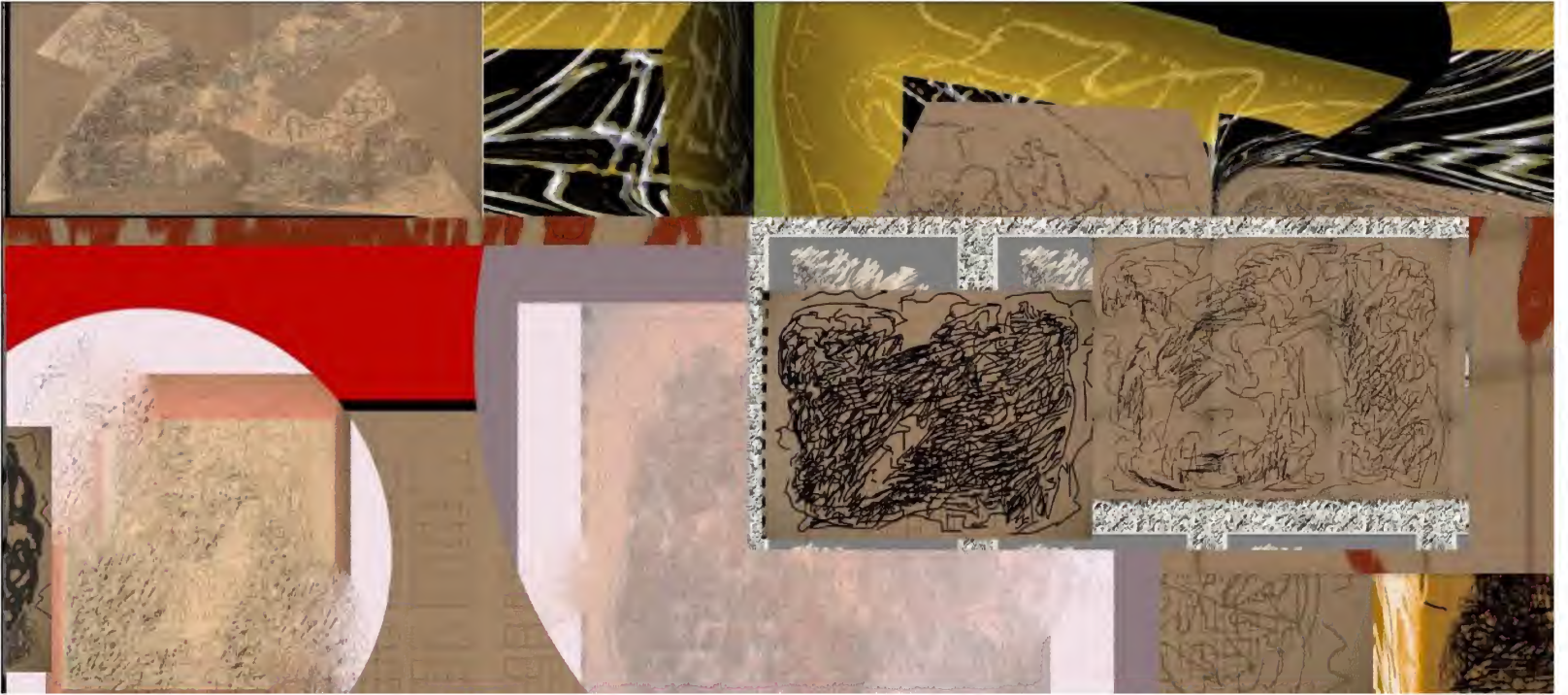






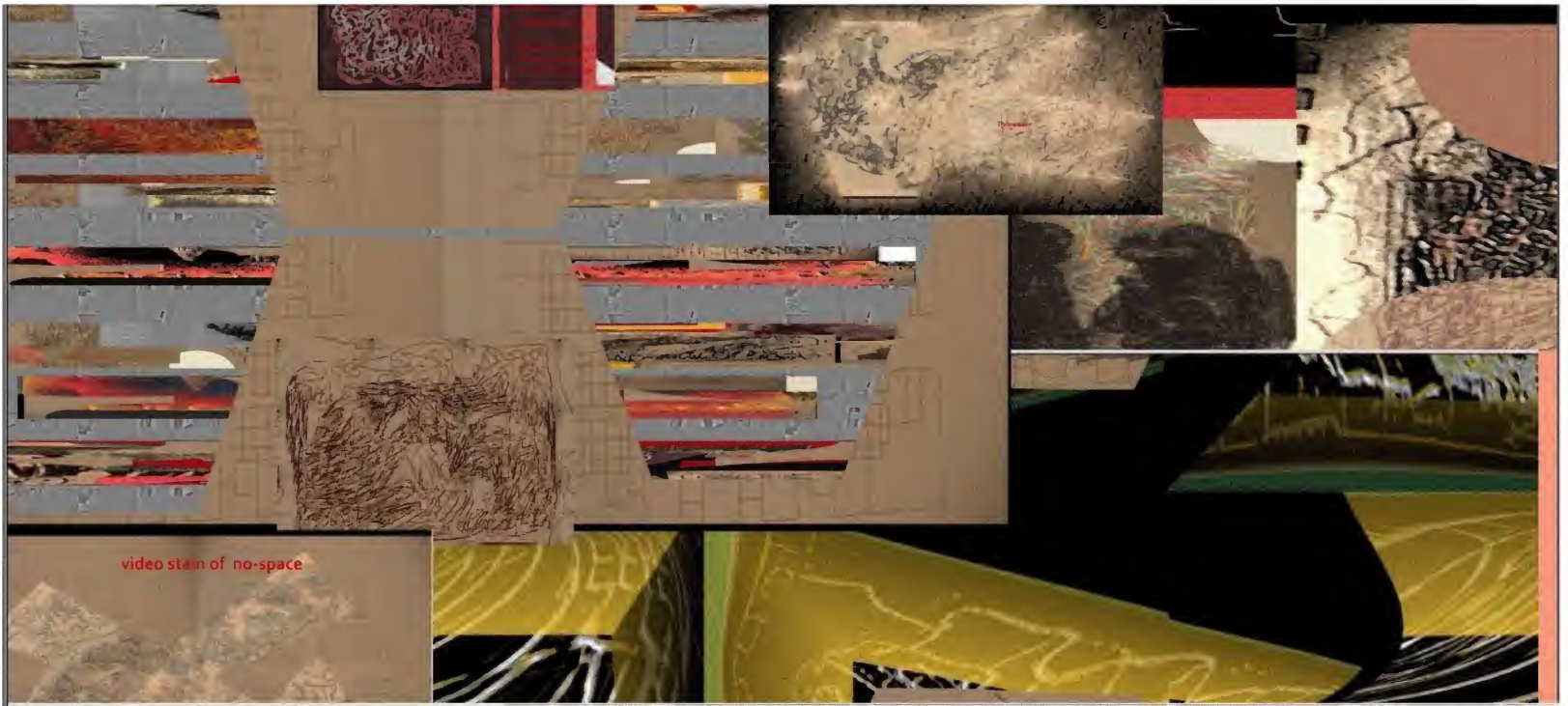




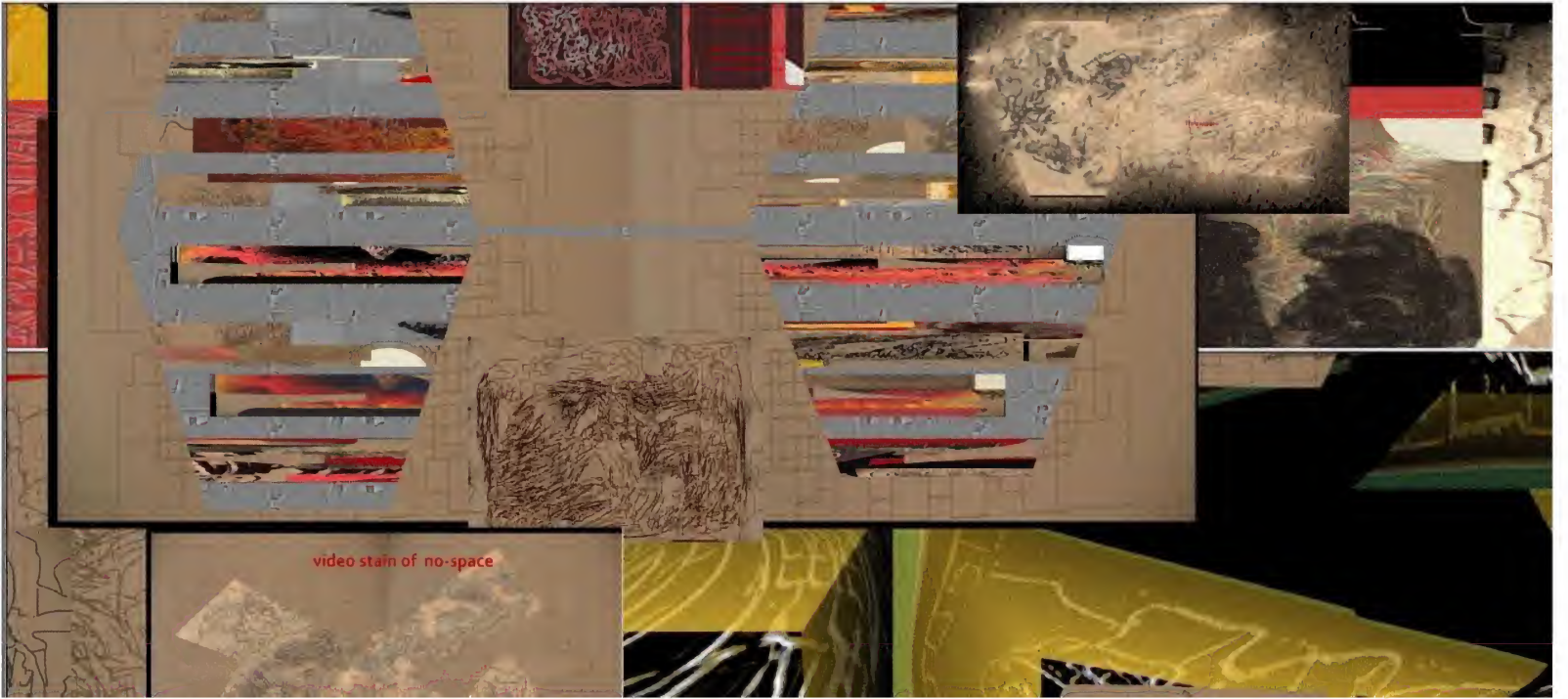




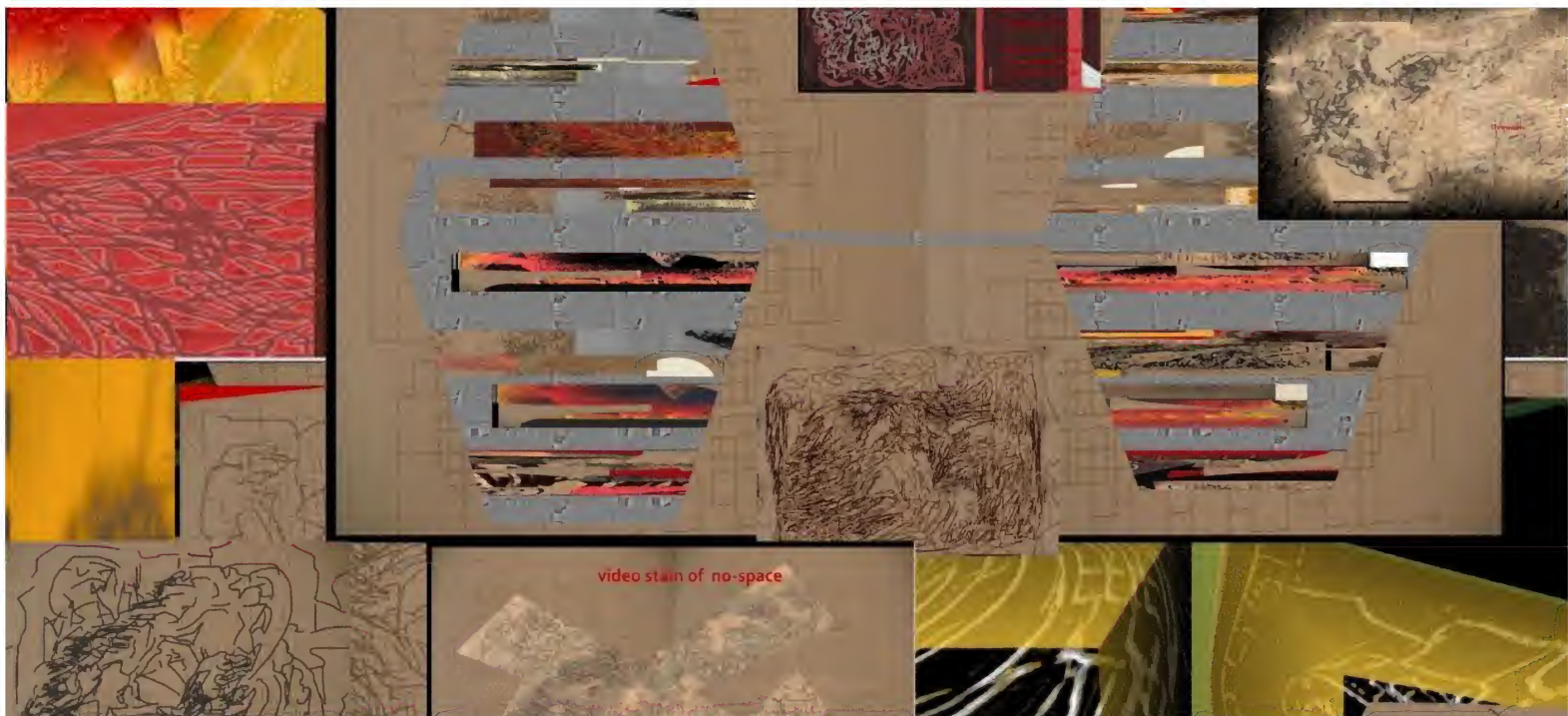


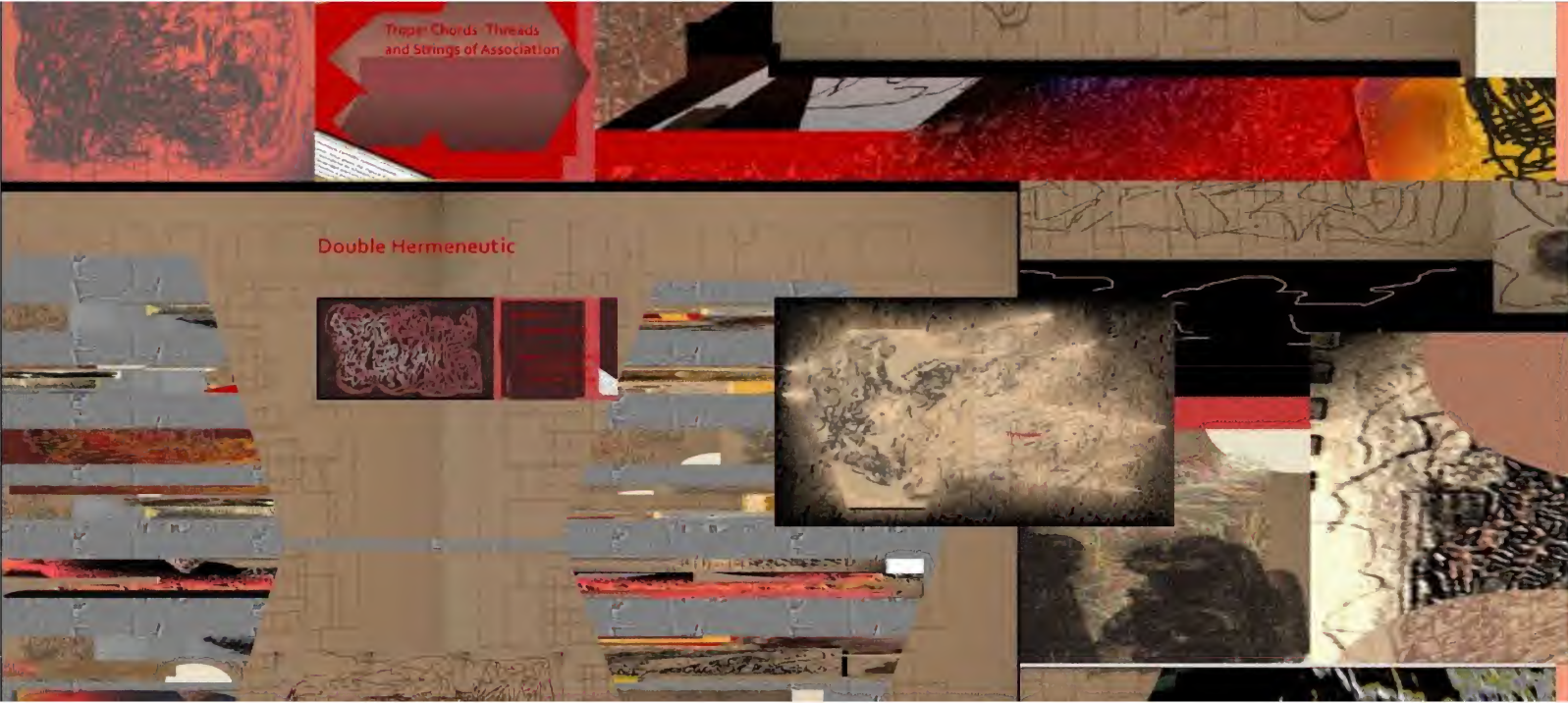






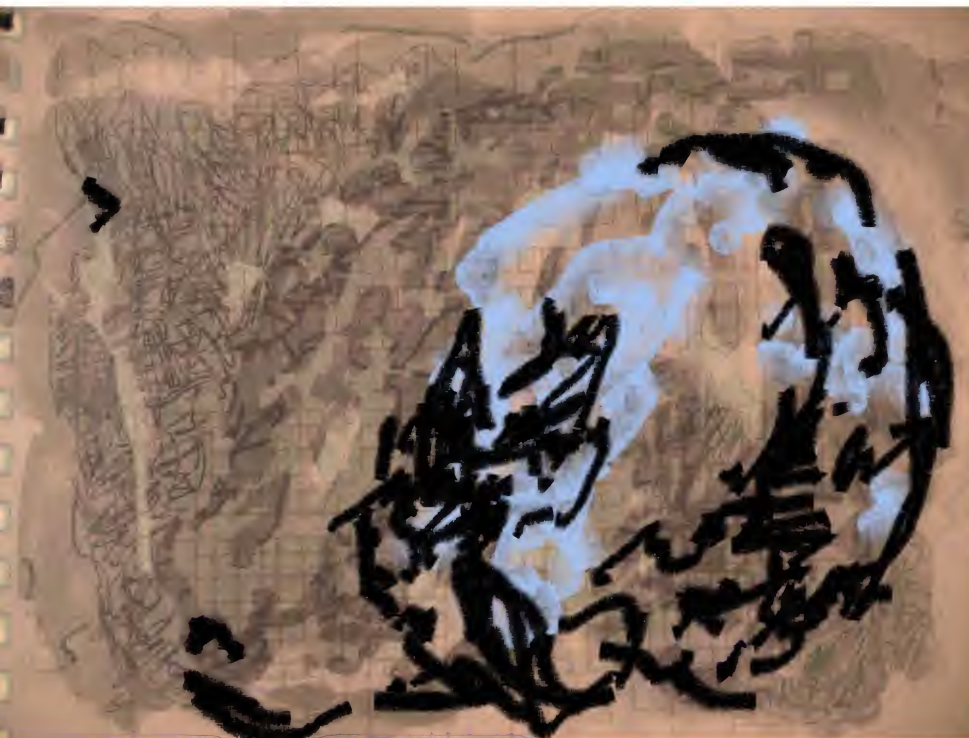












**A**rt Etymolog : Tableau

Palimpsest level of a  
hermeneutic."

HXH/11/11 (M) = HXH=hu: dawn-roar-report  
chumera, osmotic consciousness  
ject: hour glass, M, Figure 8  
formative to Chiasmus  
language particles  
creates a para  
structure



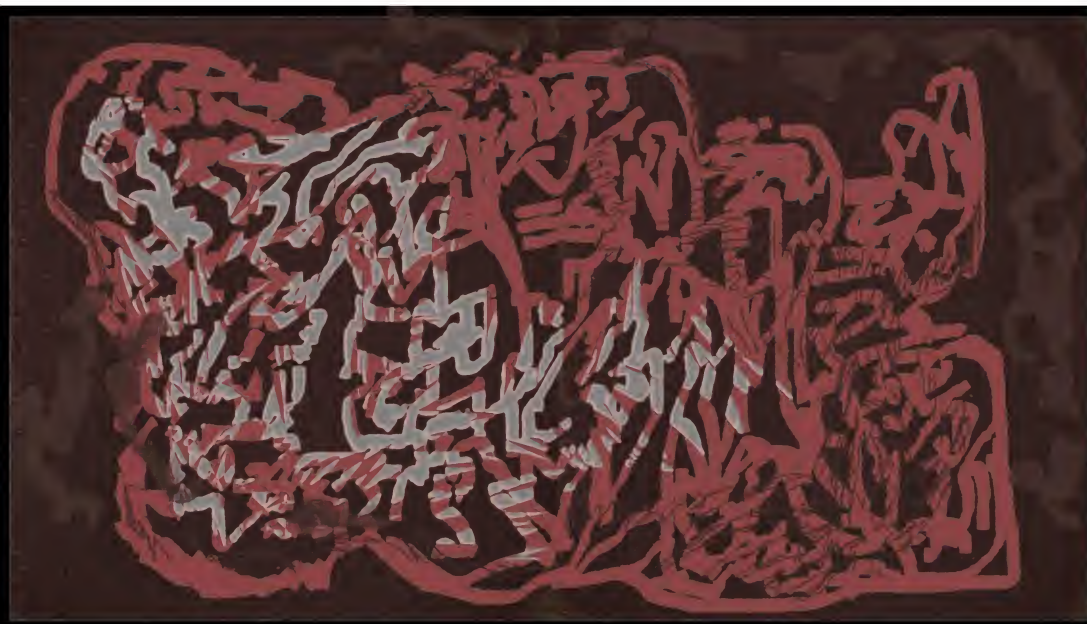
# Aart Etymology

ermeneutics

visual verbal doppelgänger of  
what can be said and demonstrated

'text' emphasis references  
embodied principle as salient of  
analysis and poetic.

HXH/h/[u]/[M] = HXH=hu: dawn-roar-report  
-humera, osmotic consciousness  
ject: hour glass, M, Figure 8  
s formative to Chiasmus  
language particles  
creates a parax  
r structure



Aart Etymolog :

\_\_\_> Morphological Arrows

neologistic term for topology

: common denominators  
through status of change

HAN/11/10 [M]  
humera, osmo  
ject: hour glass  
e formative to  
language to c  
creates a parti  
structure

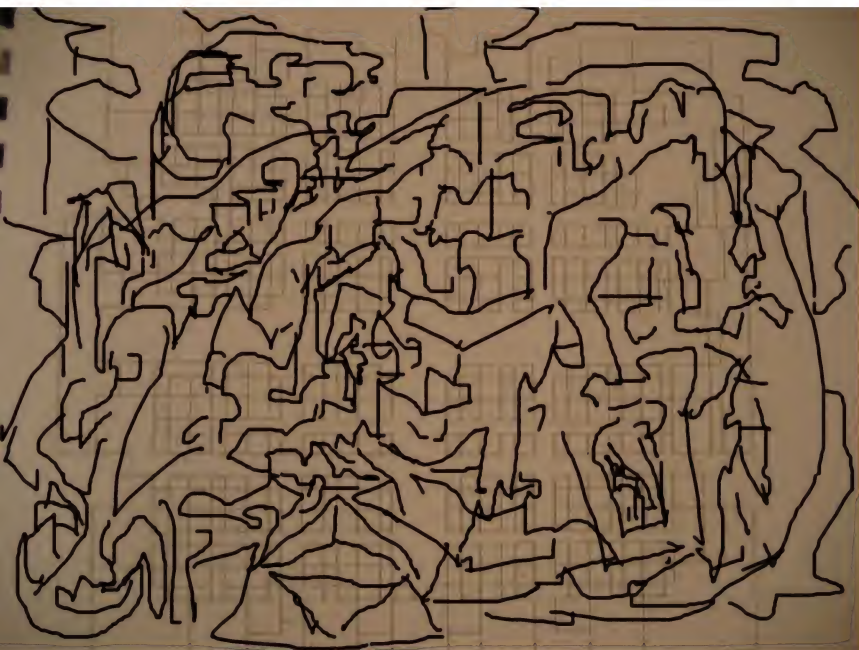




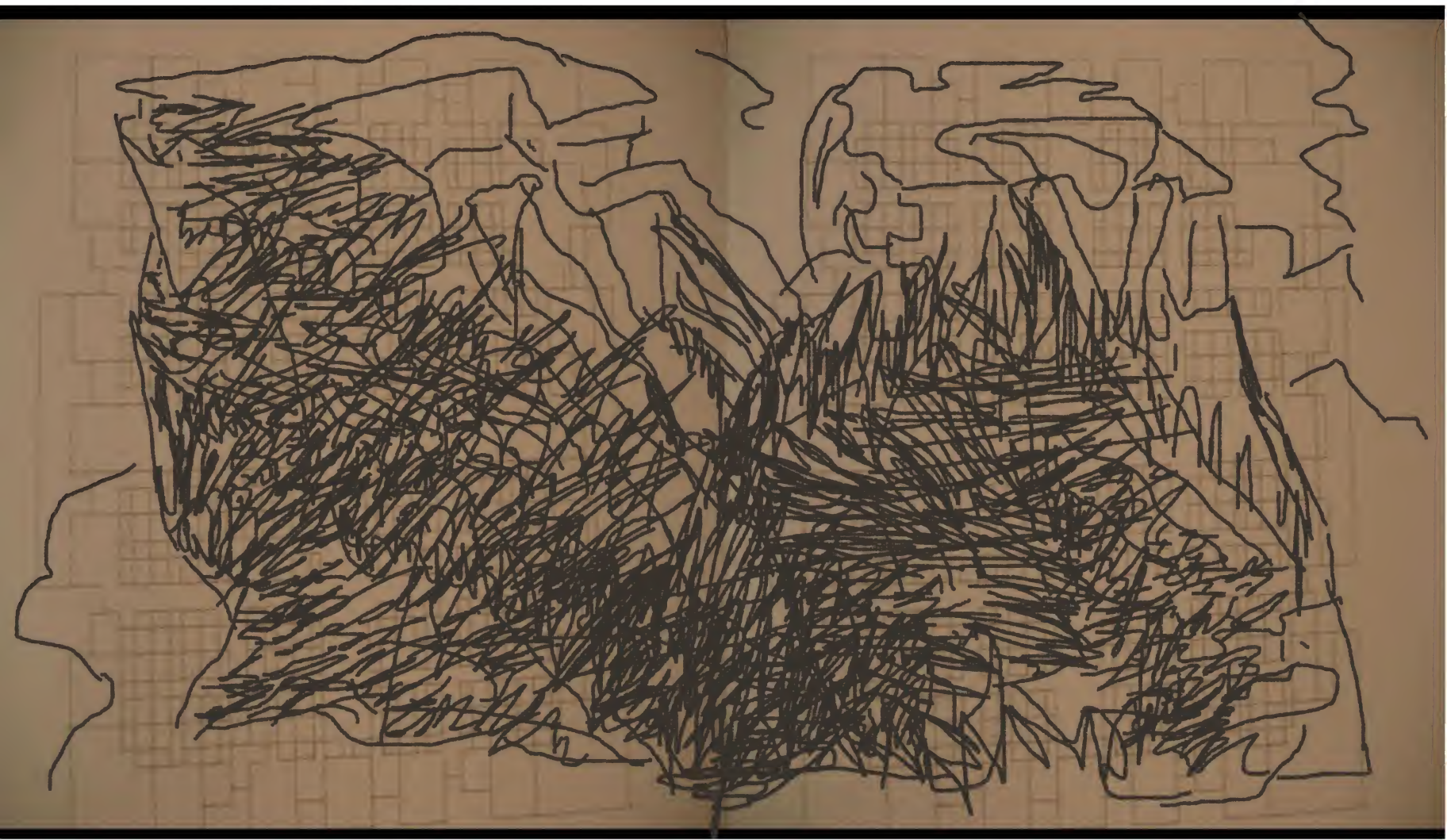
# Aart Etymology

Trope: Chords -Threads  
and Strings of Association

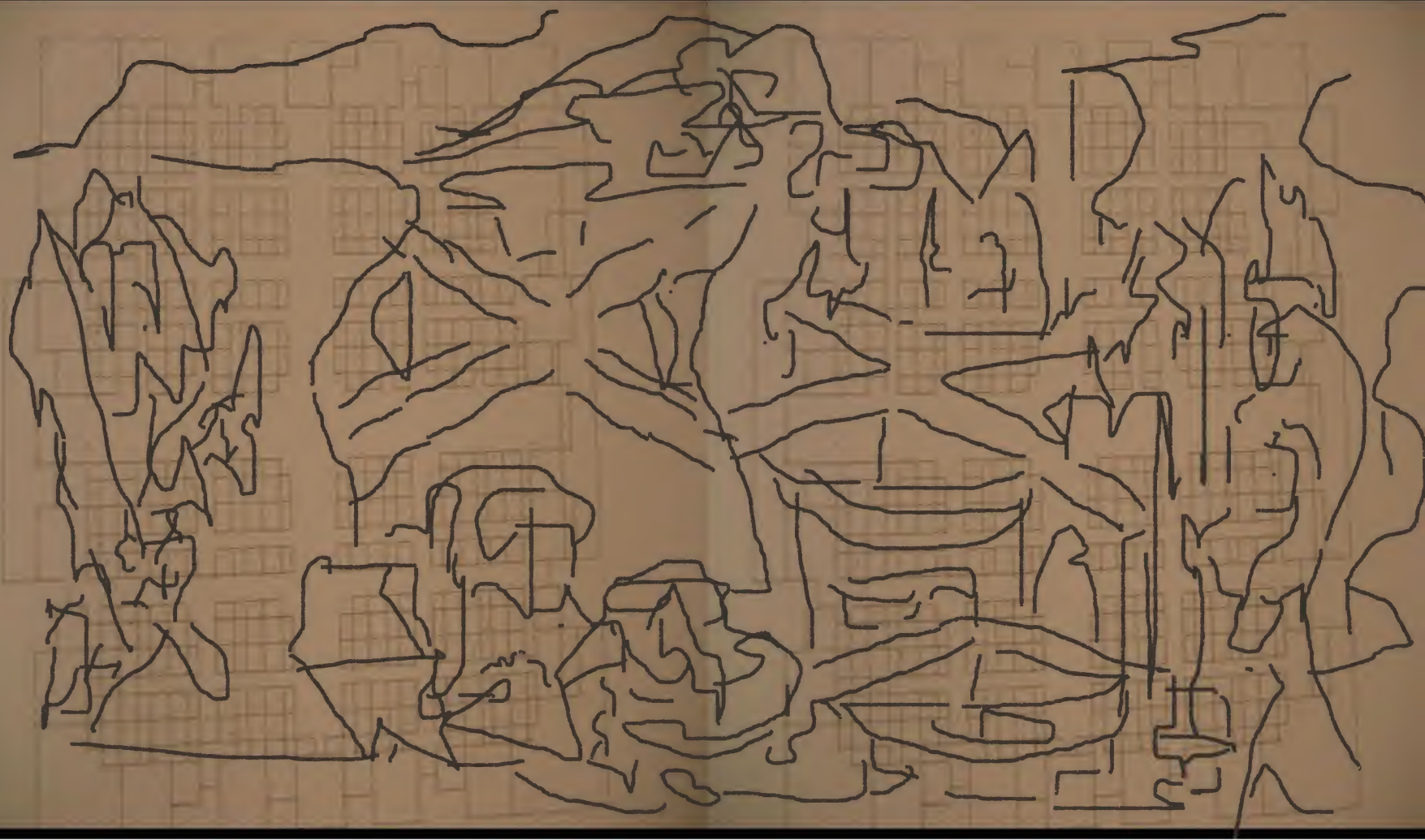
HXH/1/1/1 [M] = HXHehu: dawn-roar-report  
shumera, osmotic consciousness  
ject: hour glass, M, Figure 8 a  
s formative to Chiasmus  
language particles  
creates a parallel  
structure

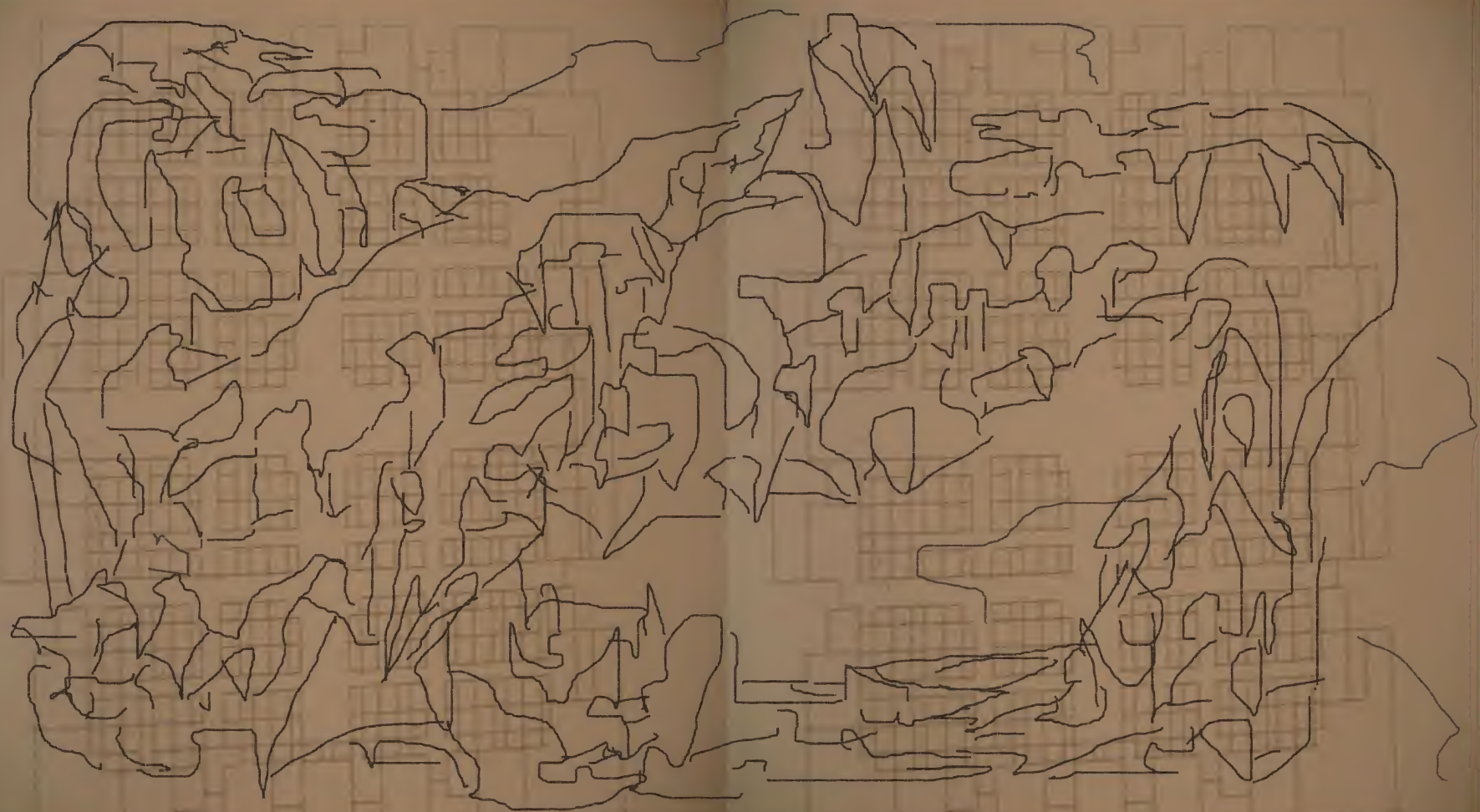




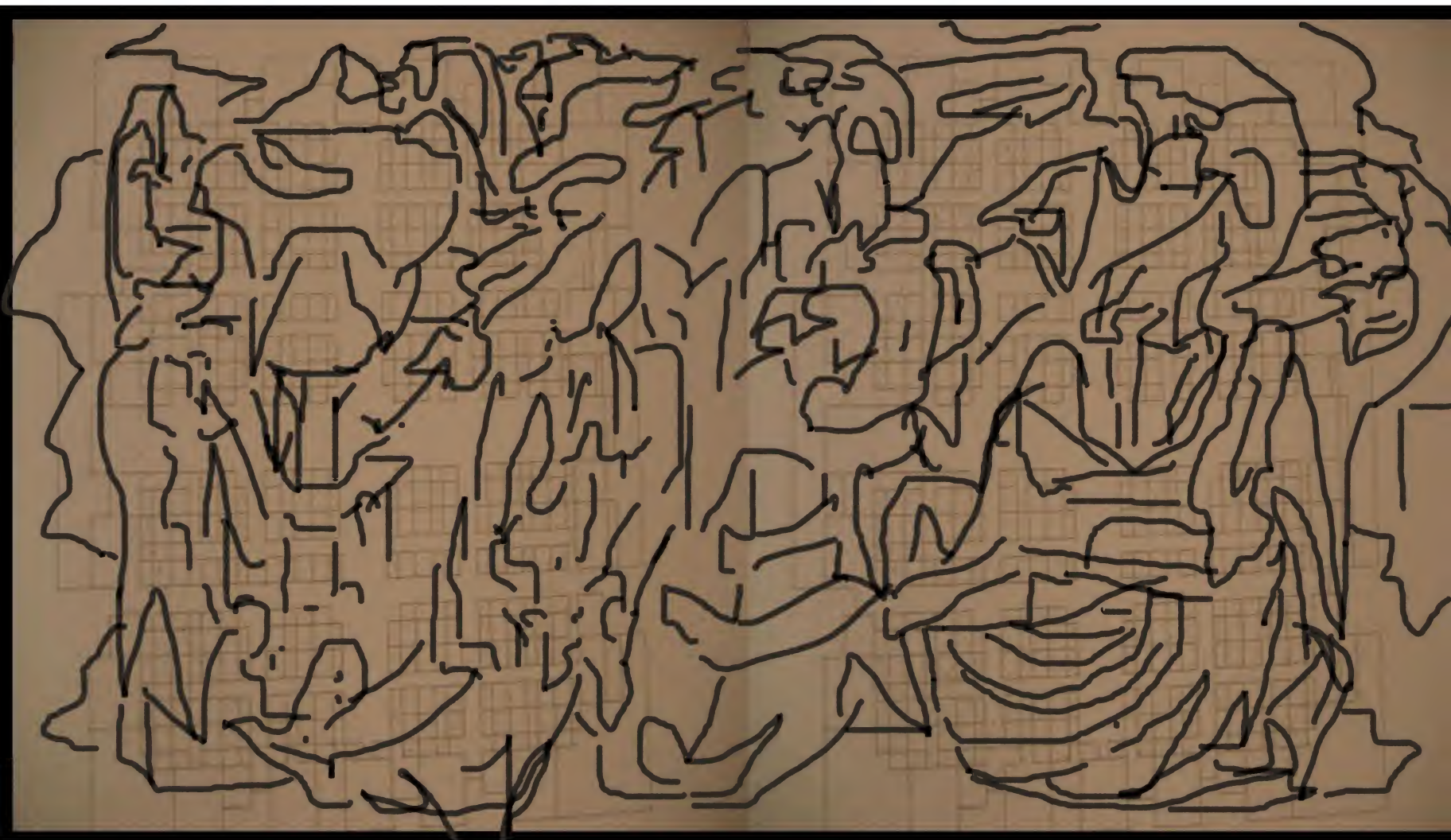






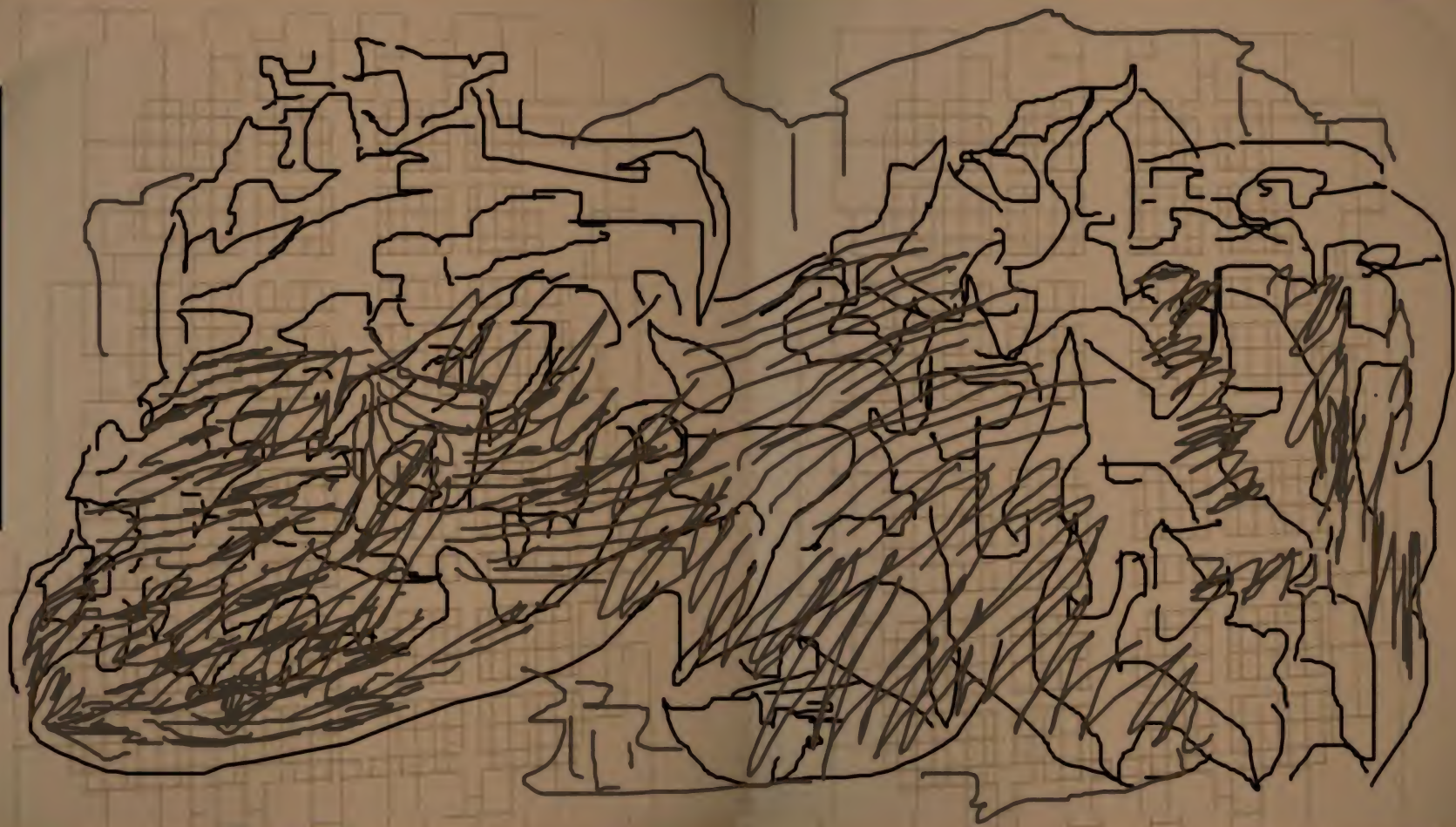






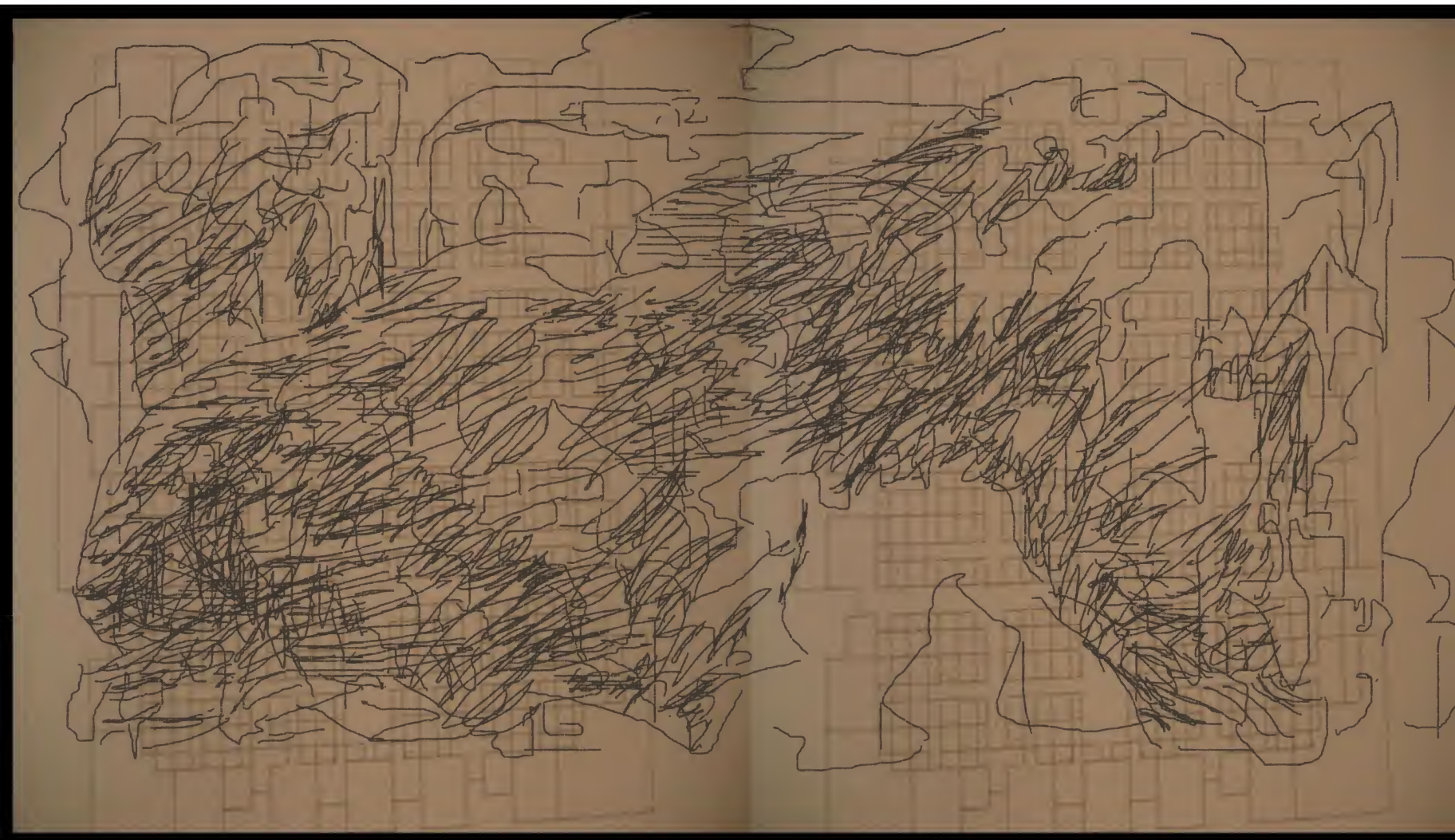


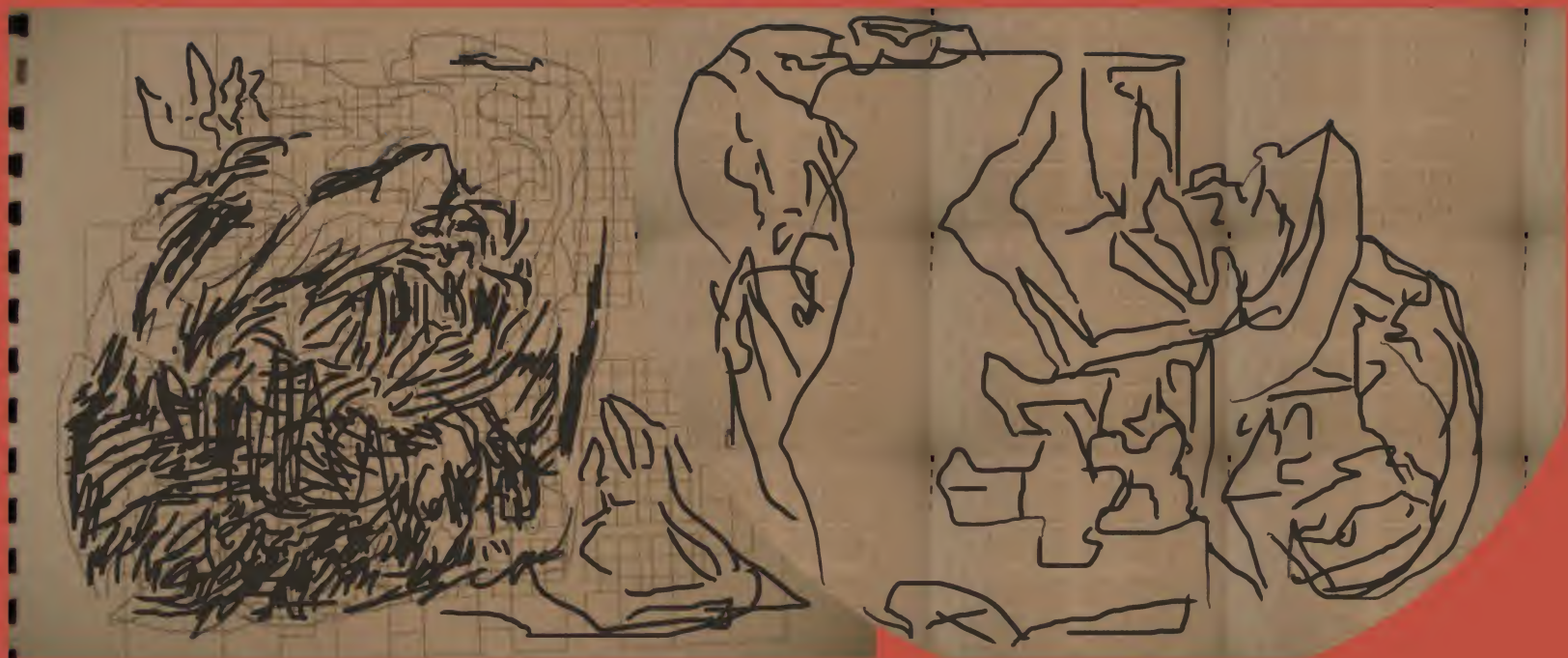




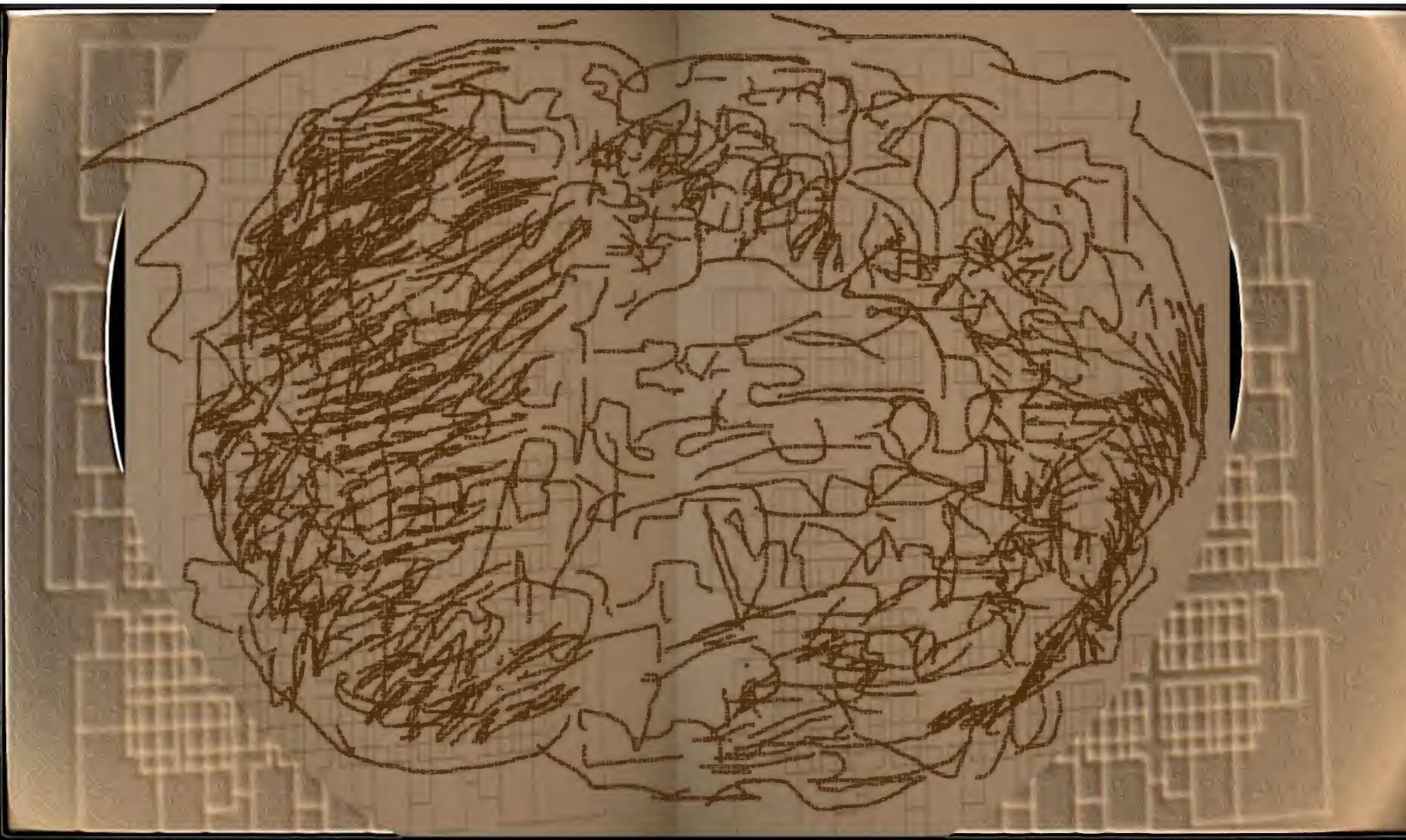




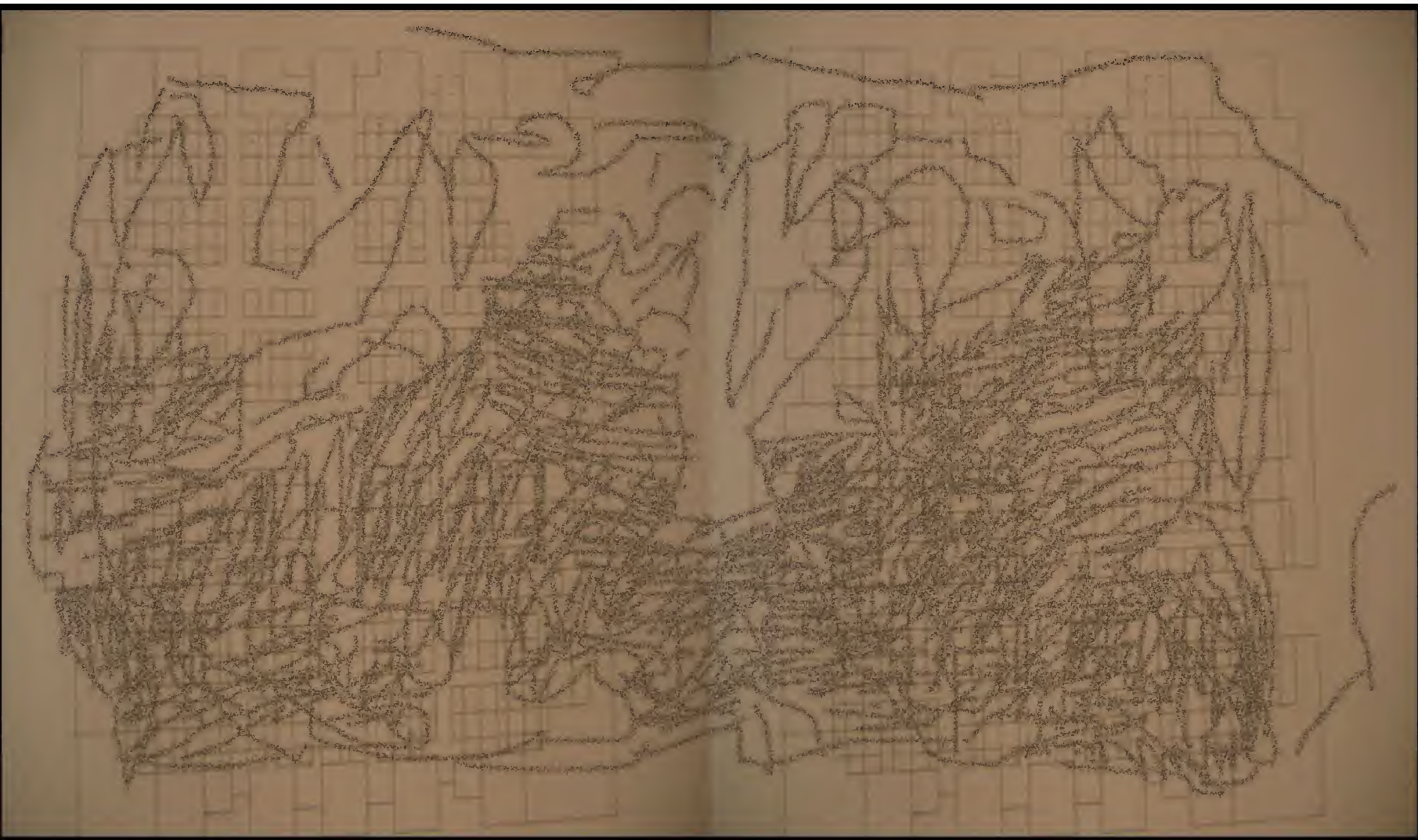




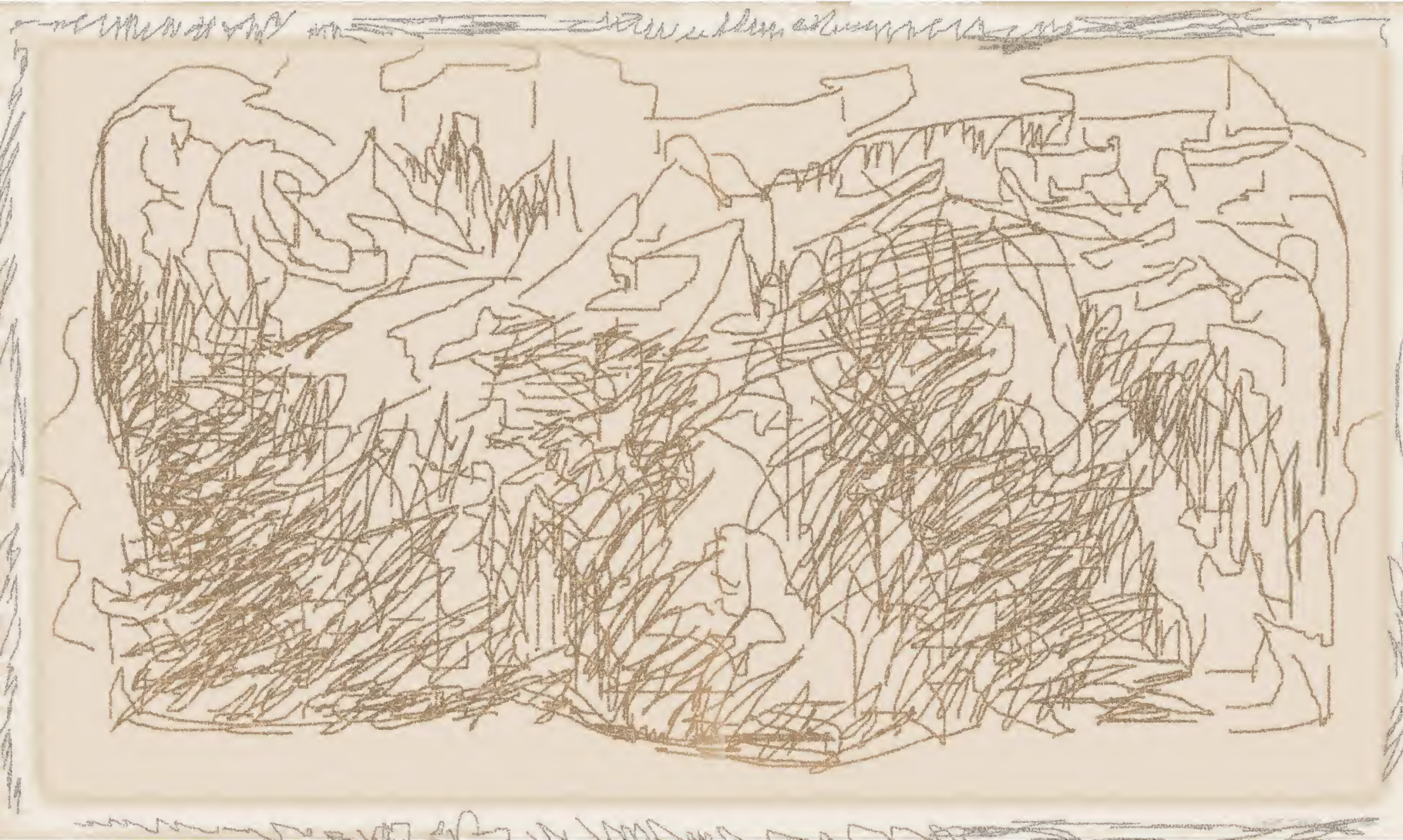


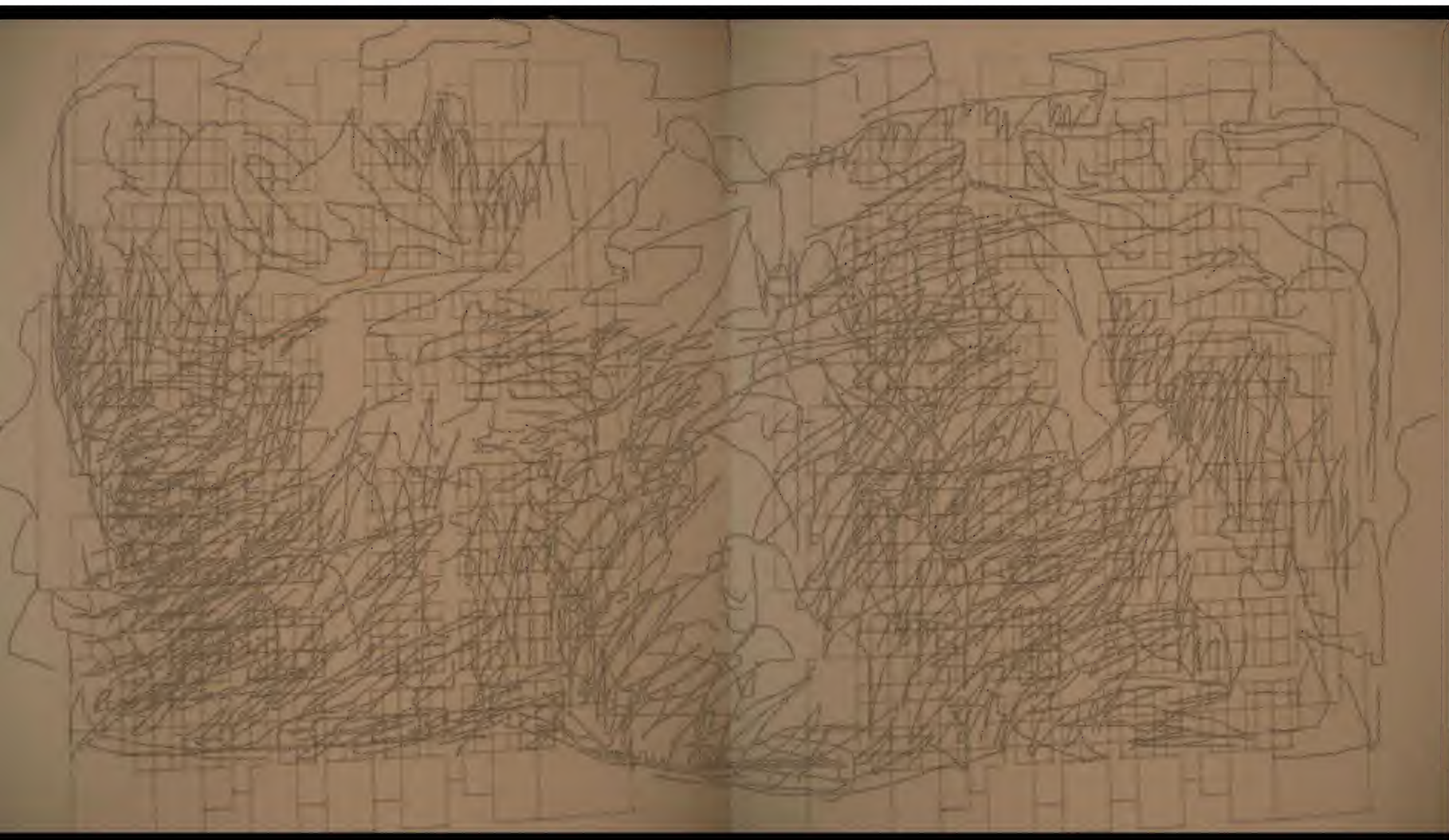




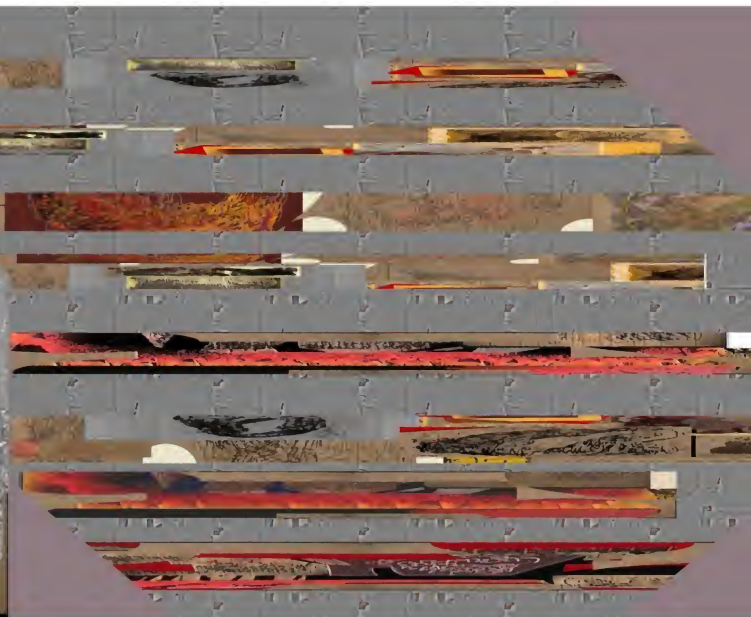












Annotated Dark

Trace/Rhizome

Video Stain of No-Space

spin-transference-oscillation-conflux

Double Hermeneutic and Nachtraglichkeit

Thrownness

reflex arc and cyber loop

Salients-Vectors

simulacra and antinome

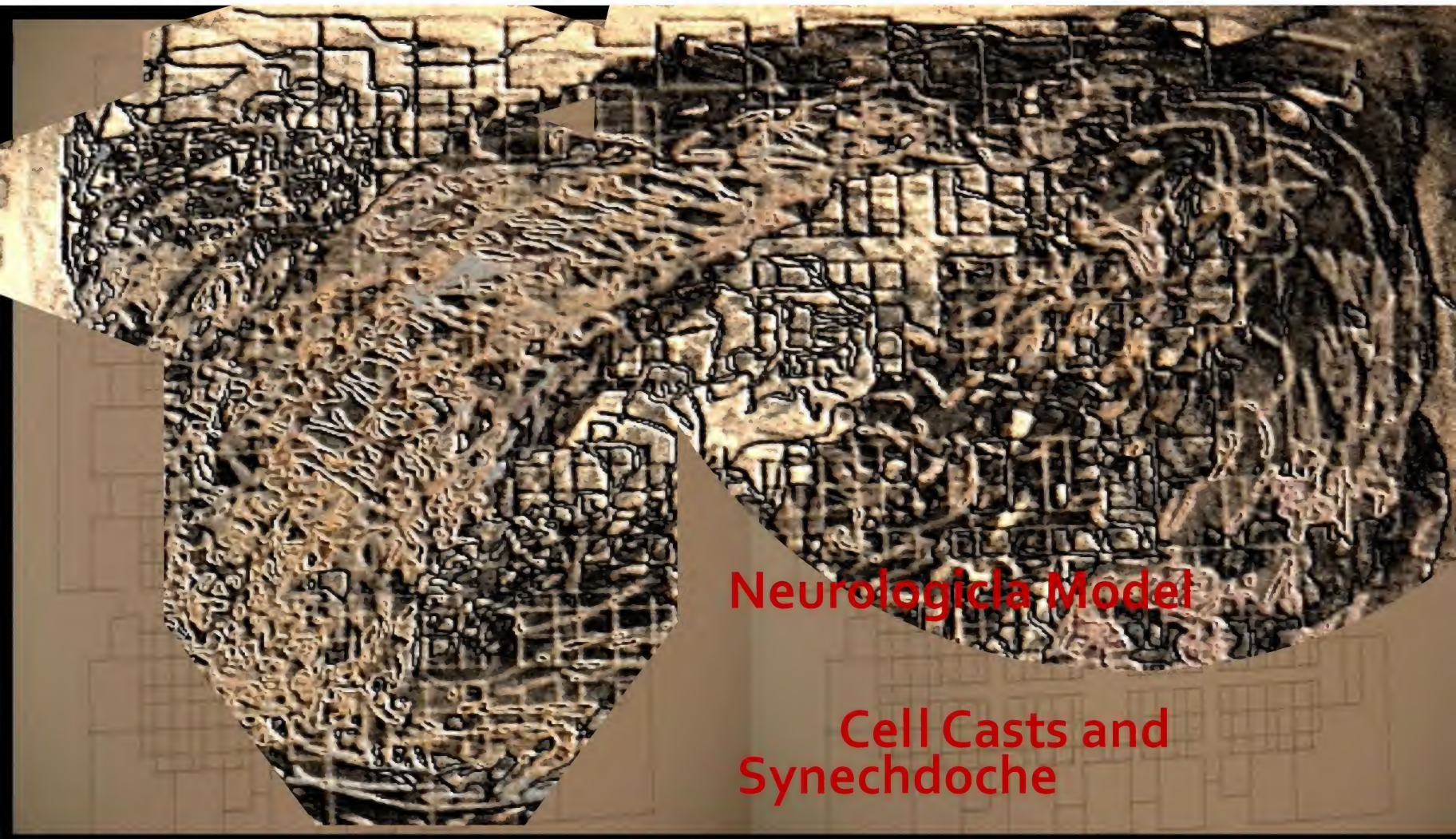
Transformative plane of consciousness

Appeiron- Immanence

verbal visual doppelganger

Tuche- Klinaman



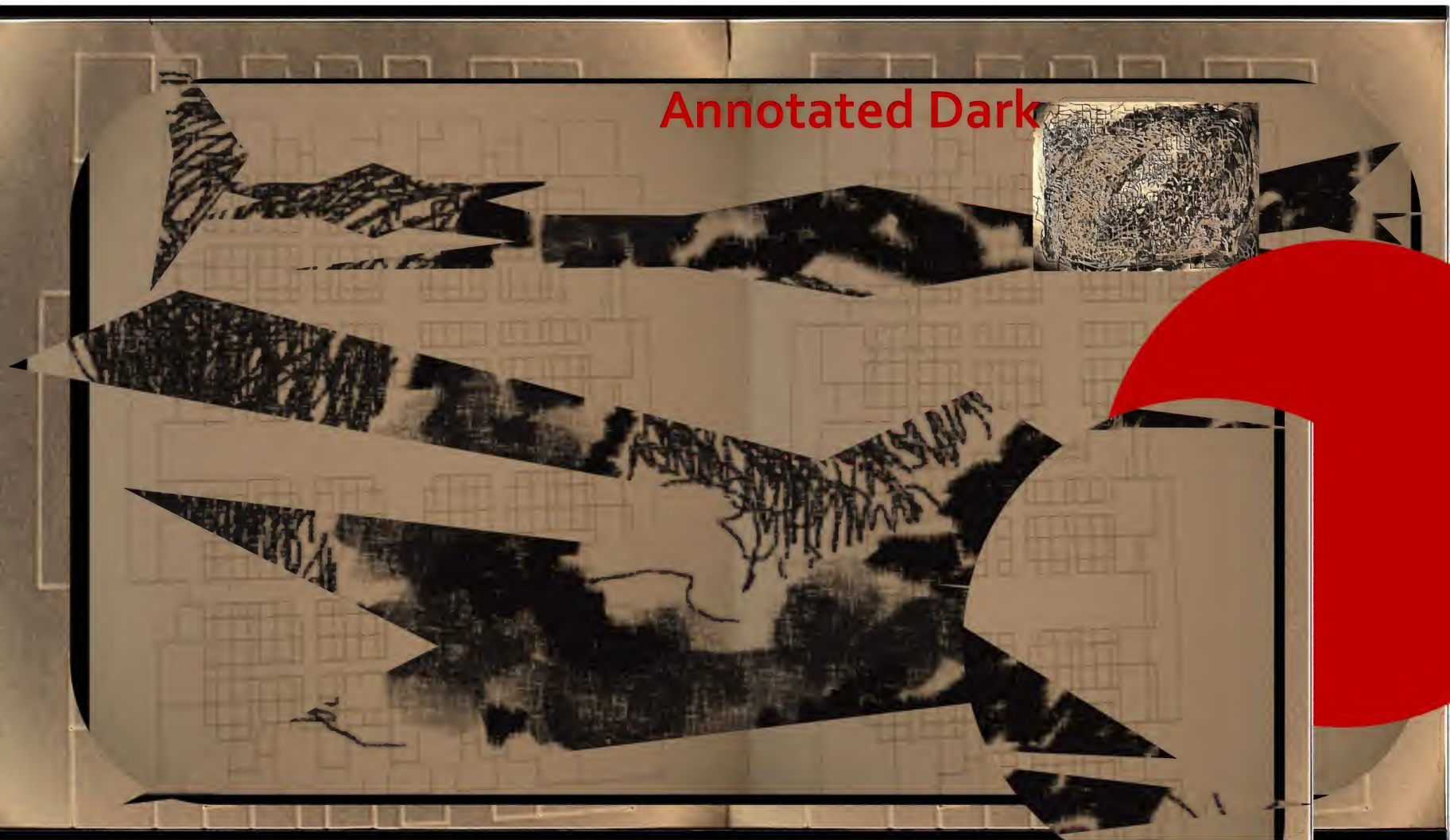


**Neurologica Model**

**Cell Casts and  
Synechdoche**



# Annotated Dark

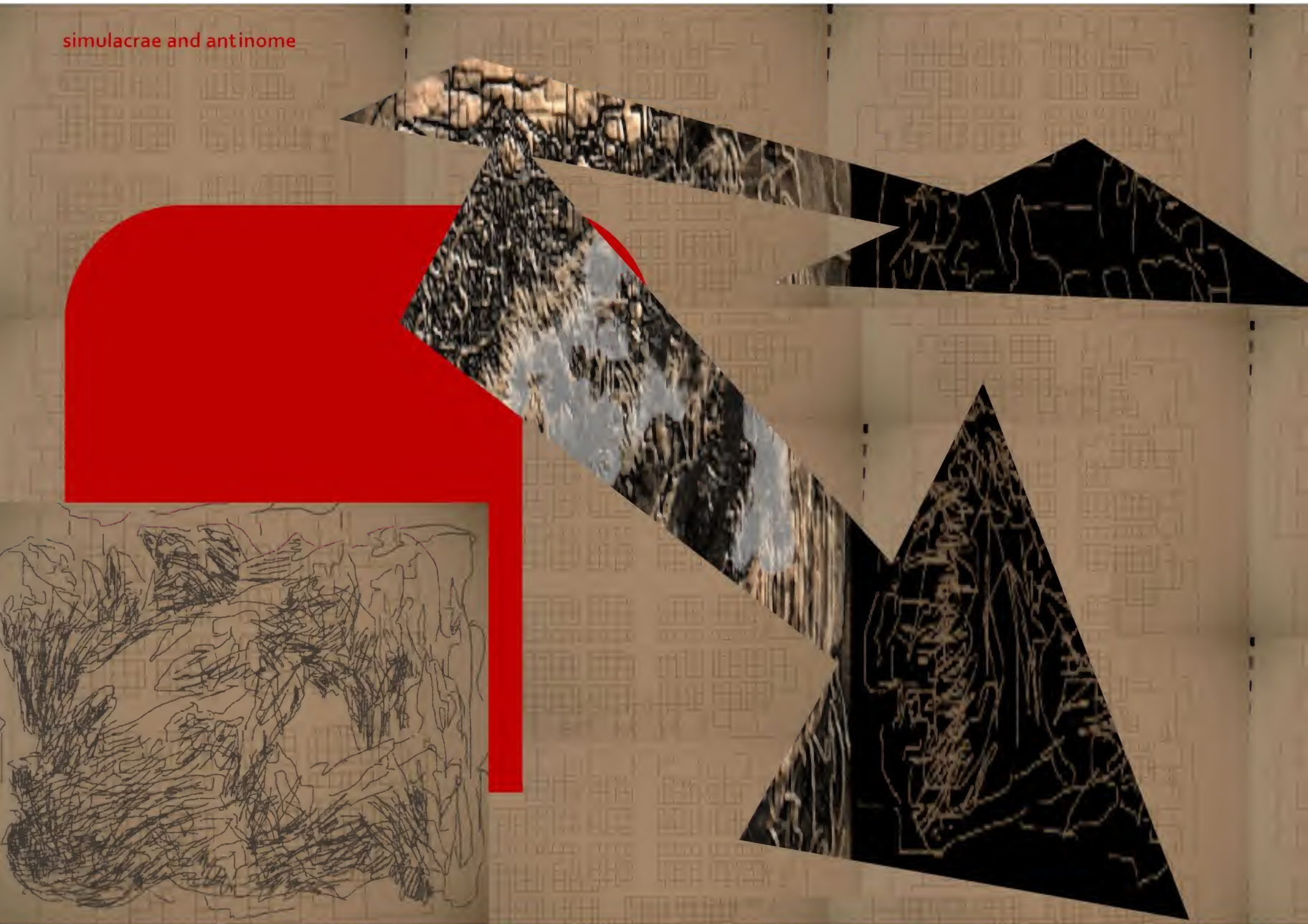


video stain of no-space

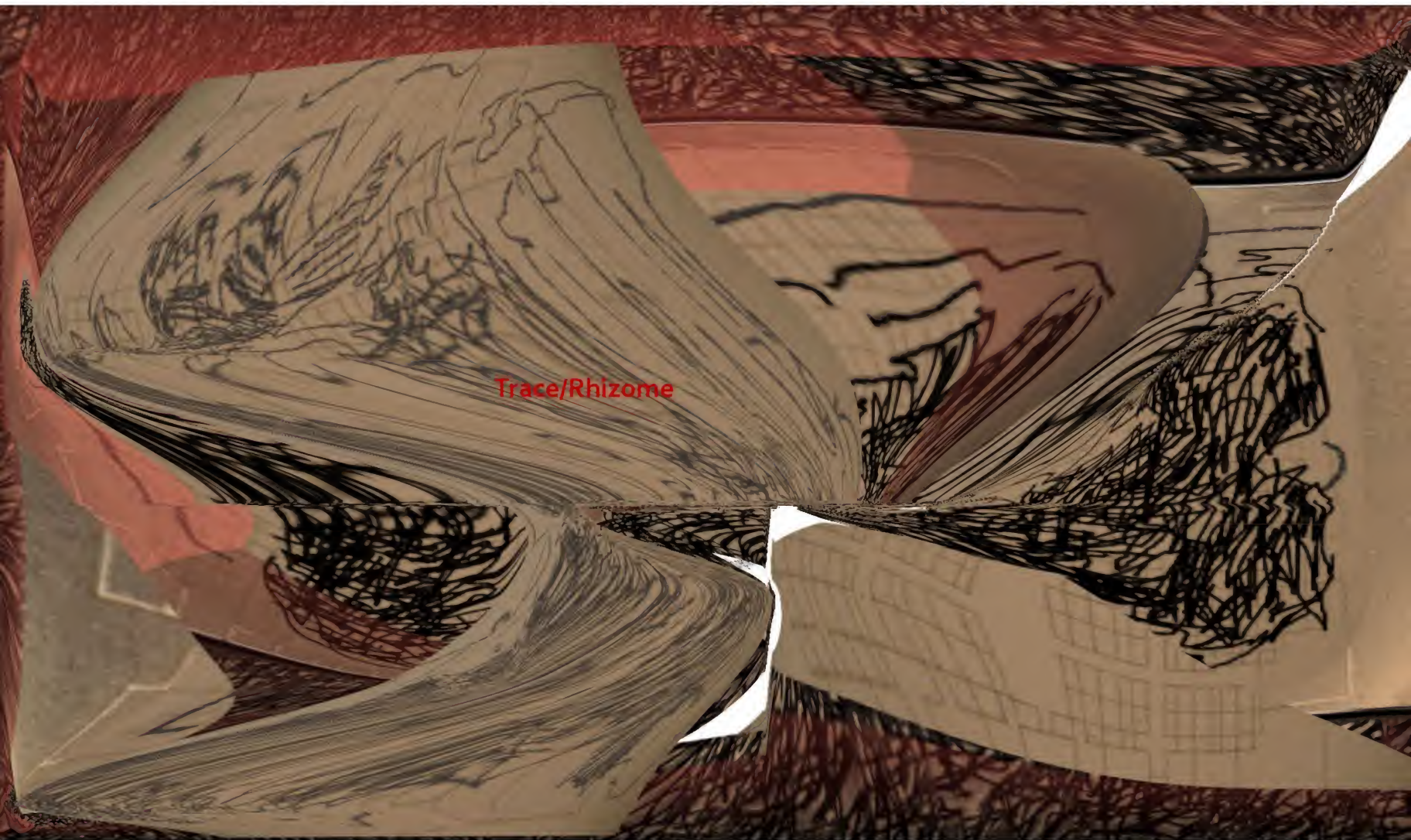




simulacrae and antinome

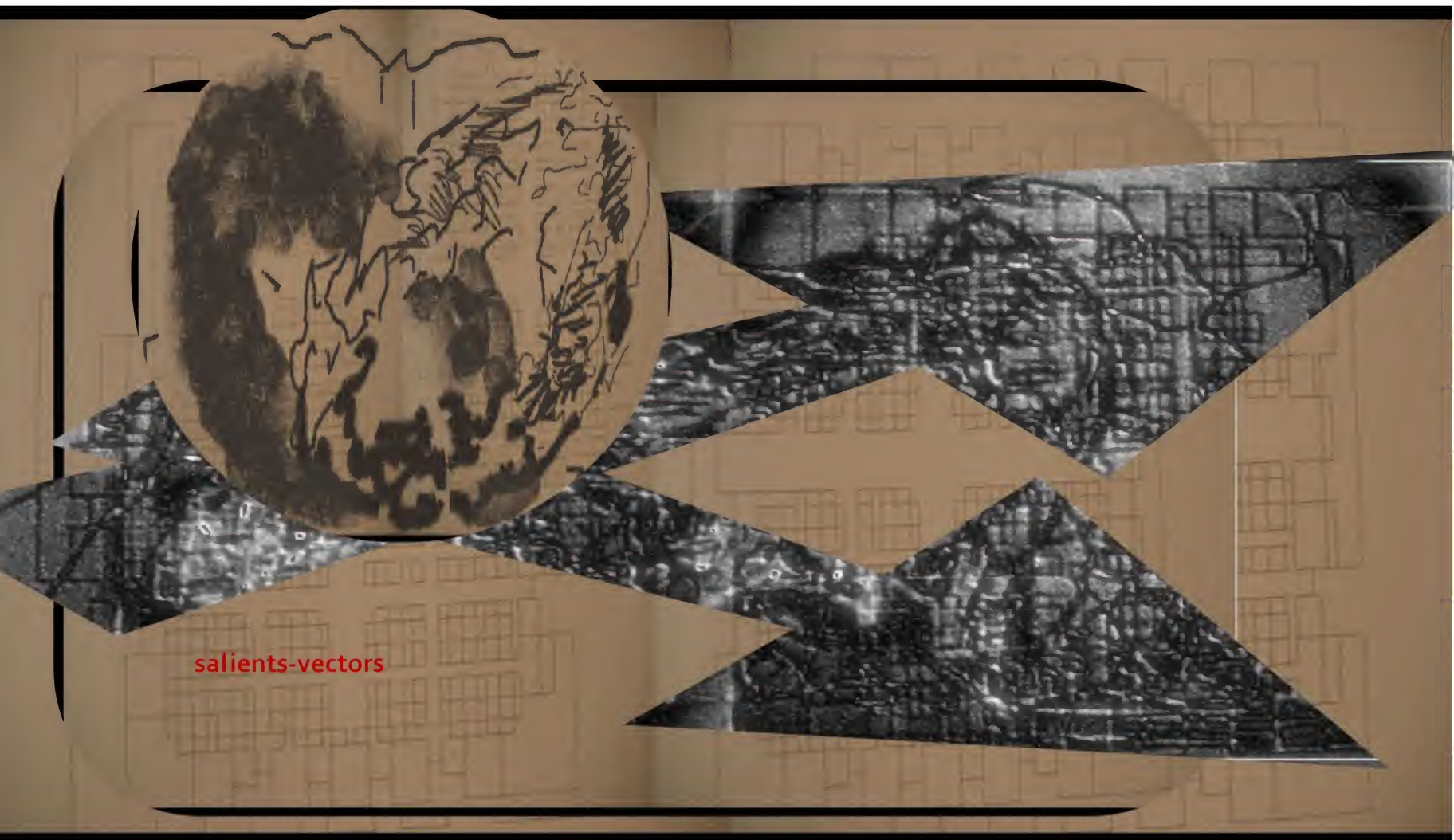






Trace/Rhizome





salients-vectors

## Pre and Post Philosophy





Reflex Arc and Cyber Loop

HXH/ $\eta/\mu\{M\}$ =HXH=hu: dawn-roar-report  
humera, osmotic consciousness  
ect: hour glass, M, Figure 8 a-  
formative to Chiasmus -  
language particles -  
creates a para-  
structur



Super Patterns



spin-transference-oscillation

-conflux

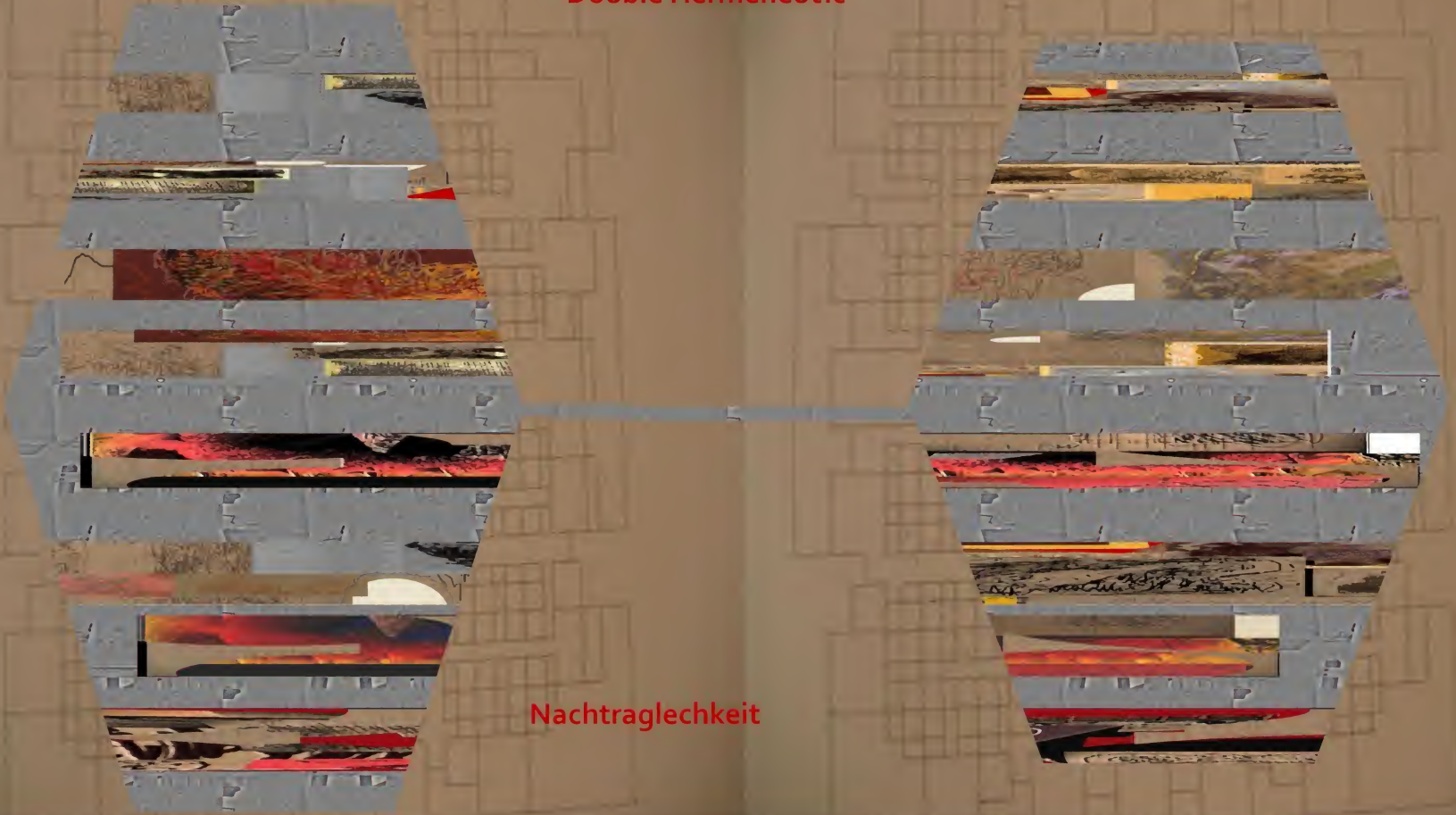





Throwness

Double Hermeneutic

Nachtraglichkeit





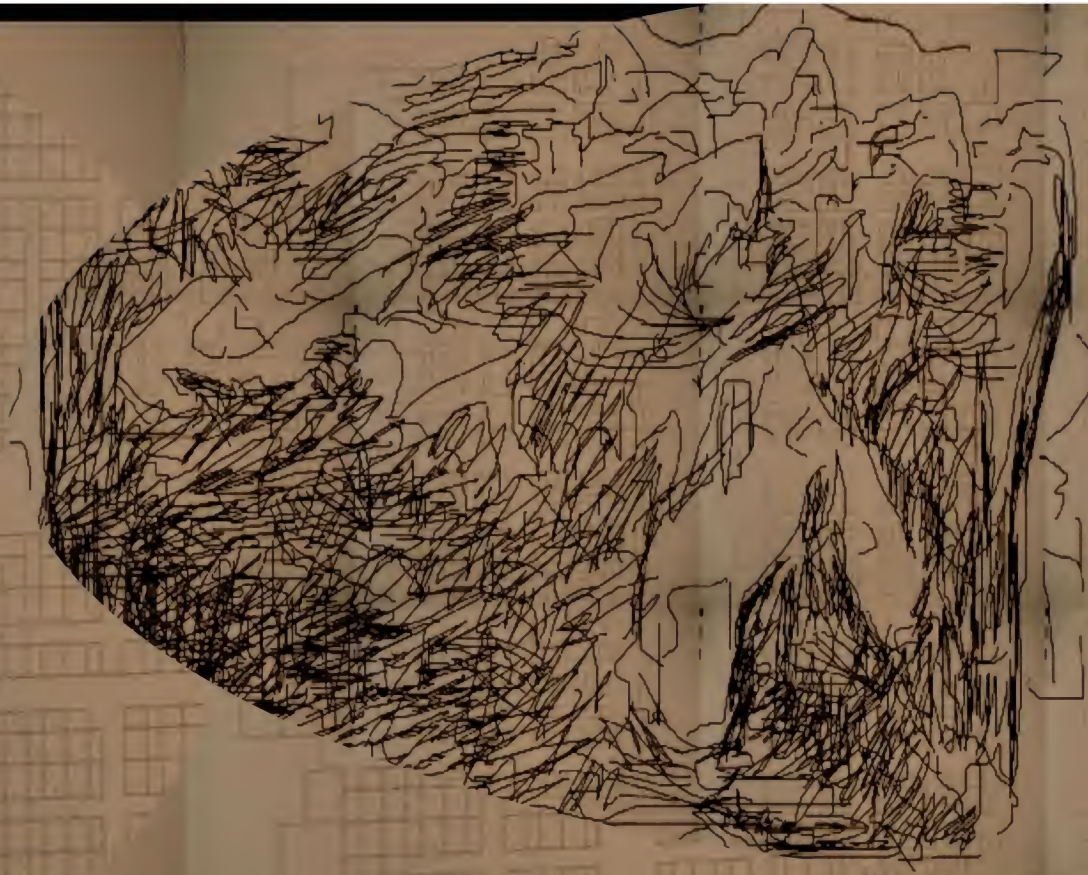
An abstract collage artwork featuring architectural sketches of buildings with windows and doors. Overlaid on these sketches are large, textured shapes in vibrant red and deep blue. The composition is layered, with some elements appearing to be cut out and pasted onto others, creating a sense of depth and complexity. The overall aesthetic is modern and artistic, blending representational elements with abstract forms.

Appeiron- Immanence

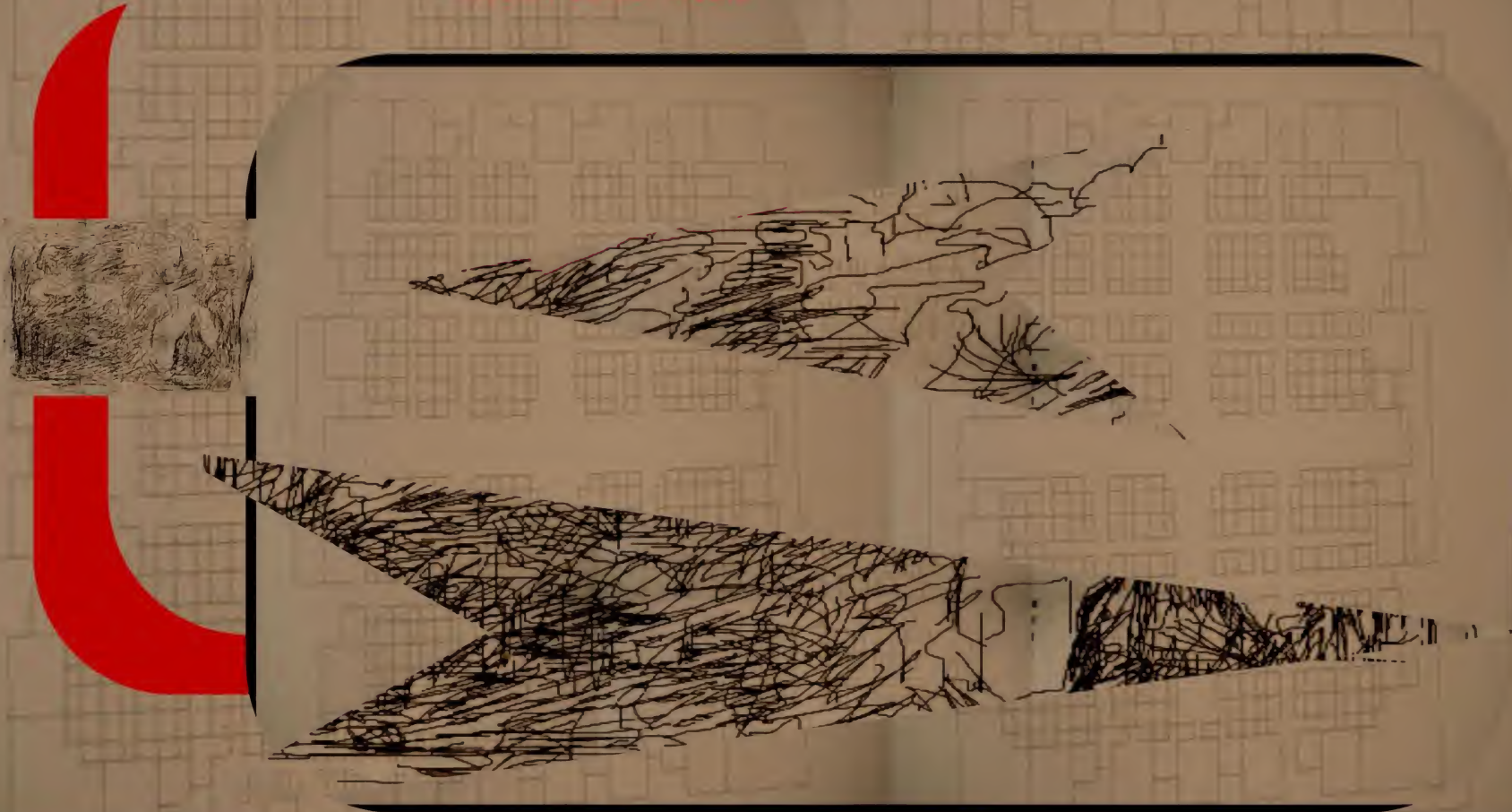
verbal visual doppelganger



Topethesia

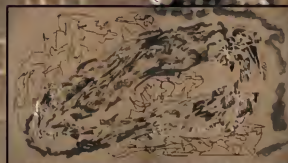


## Motion Sensor Media





Trace/ Rhizome





## Morphology Topology Topography



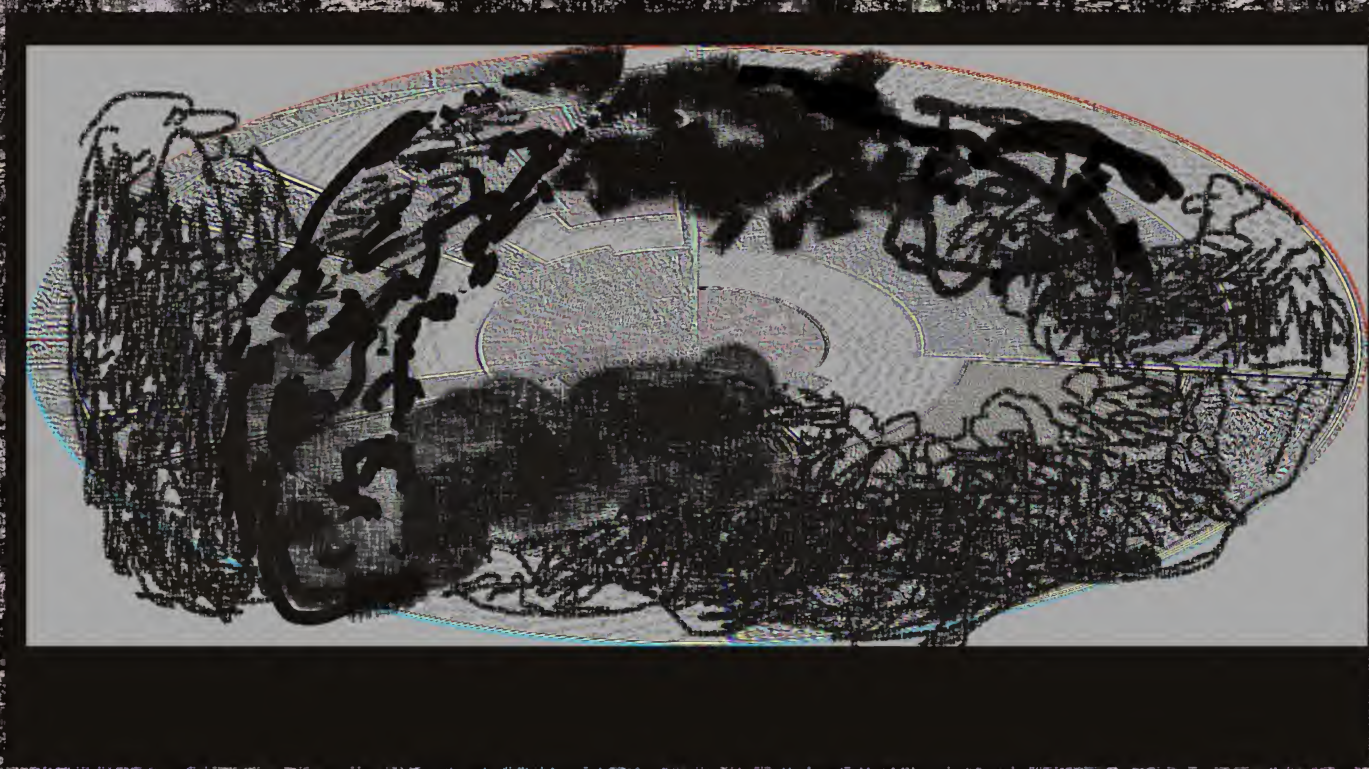




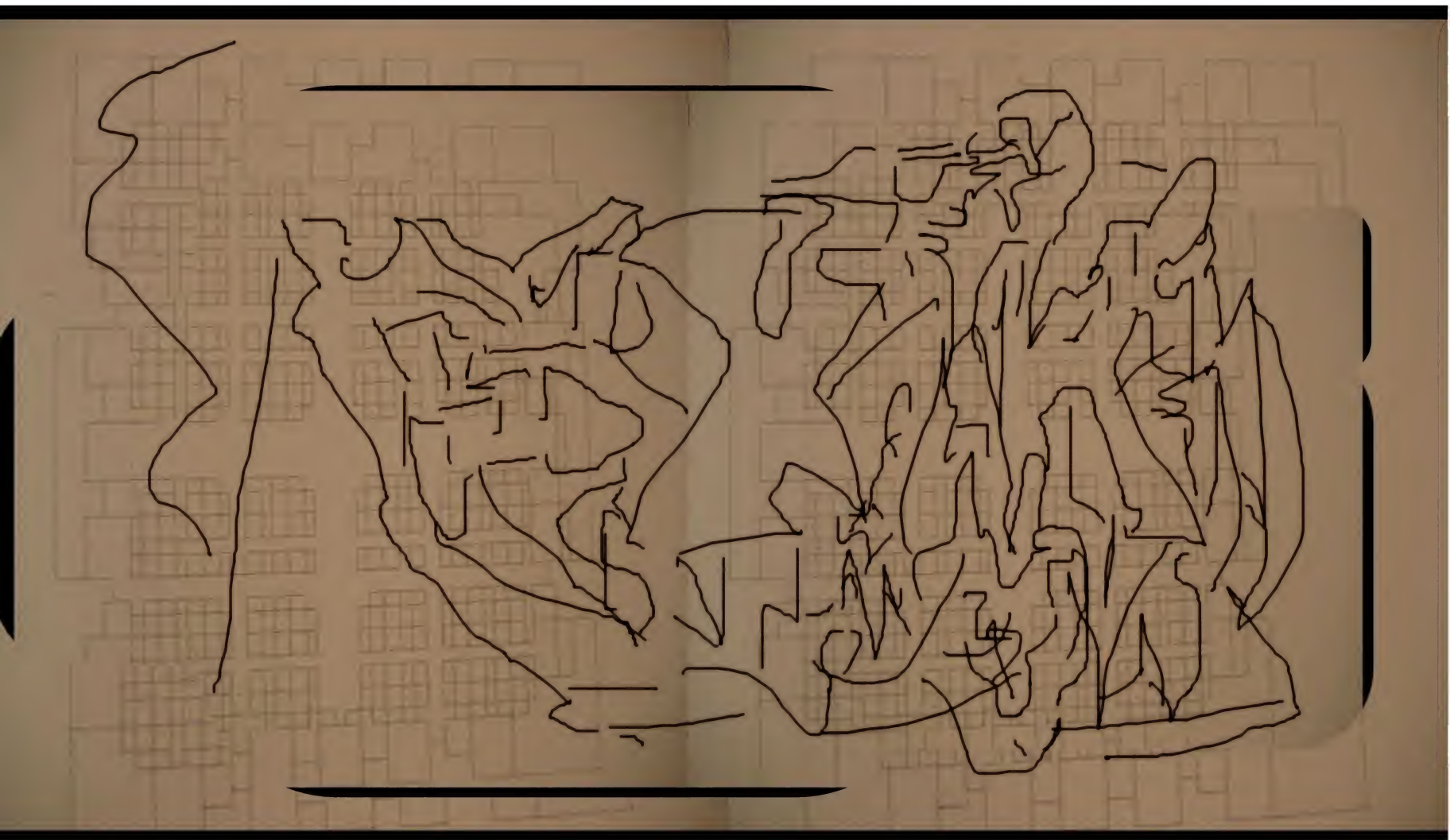




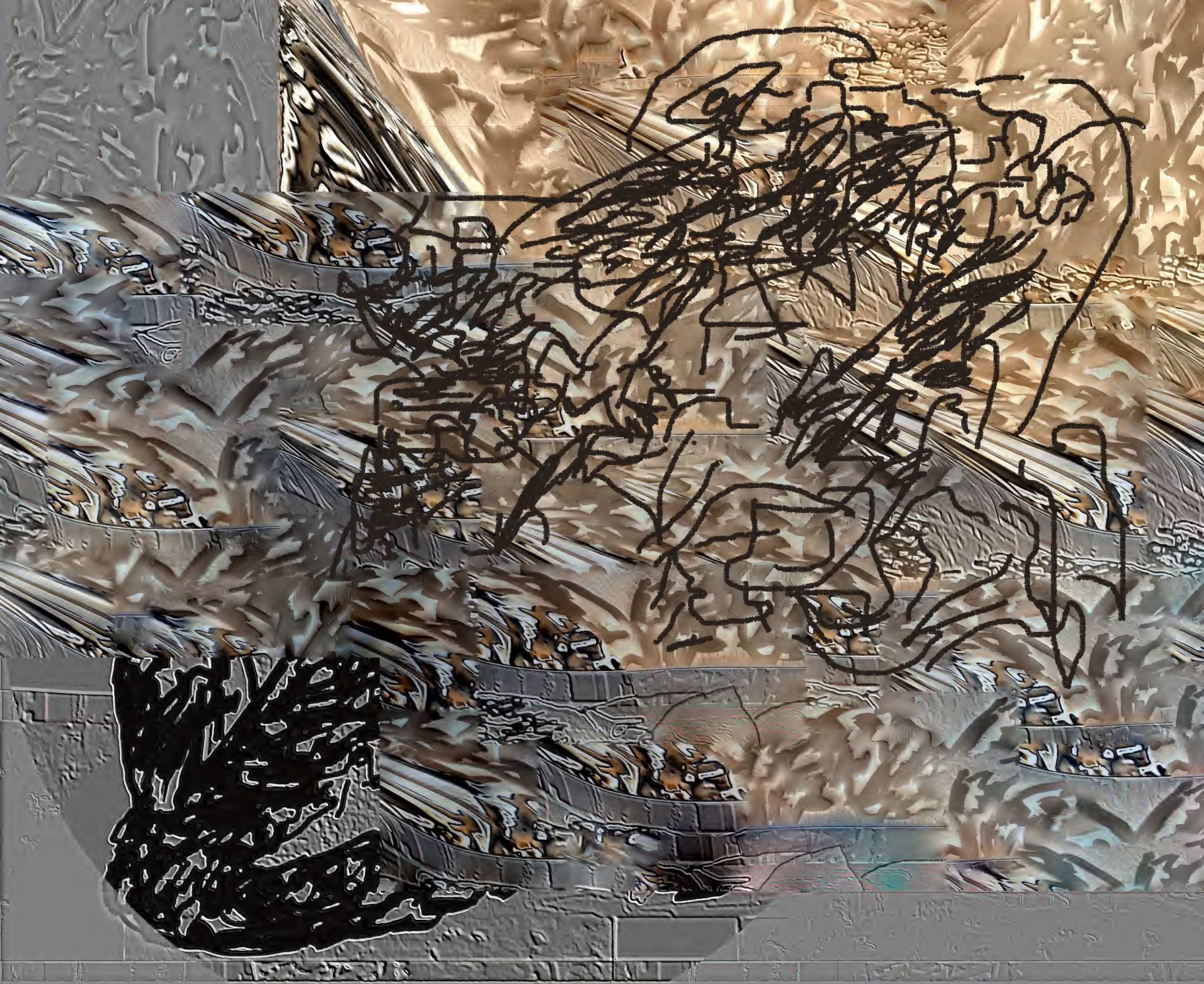






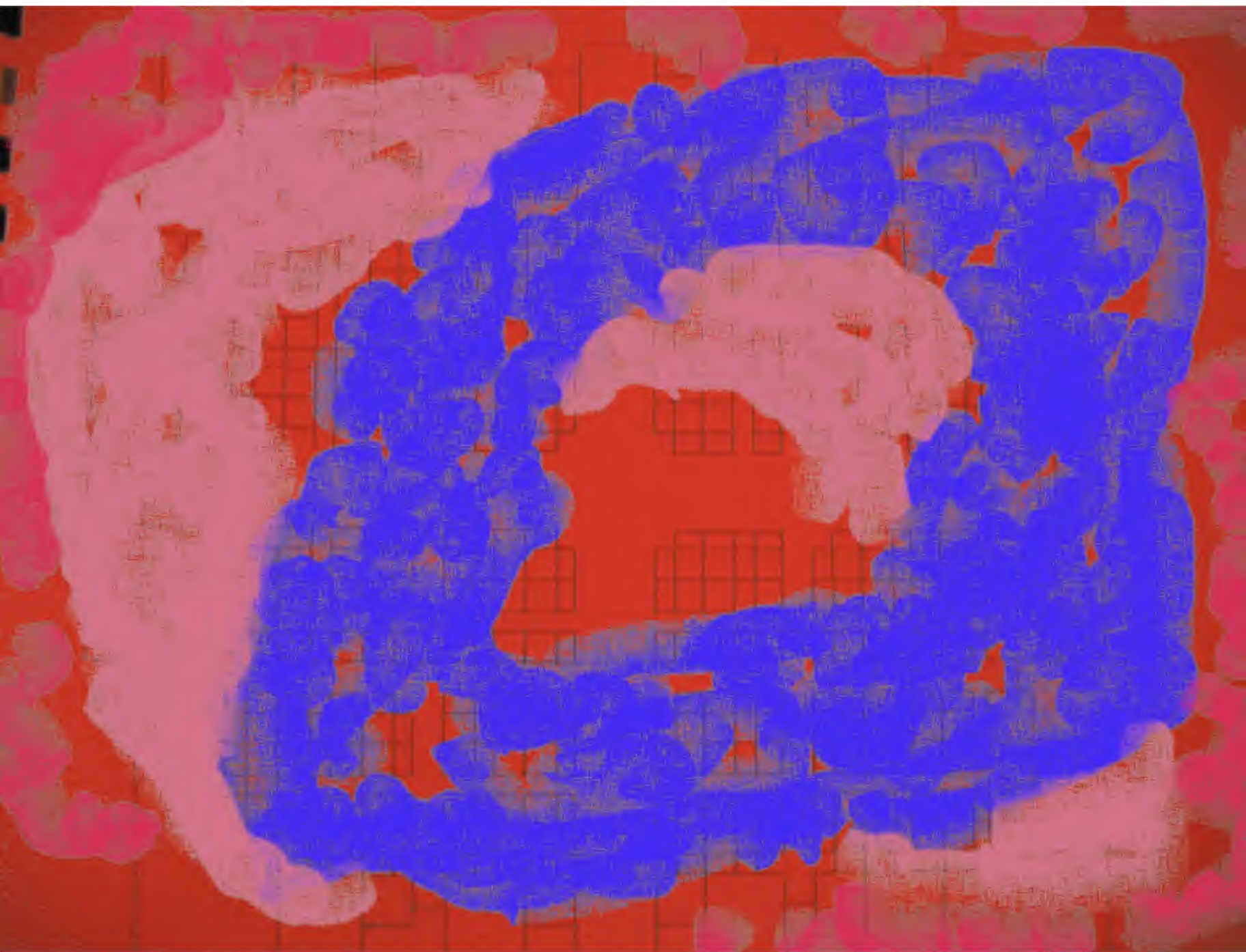




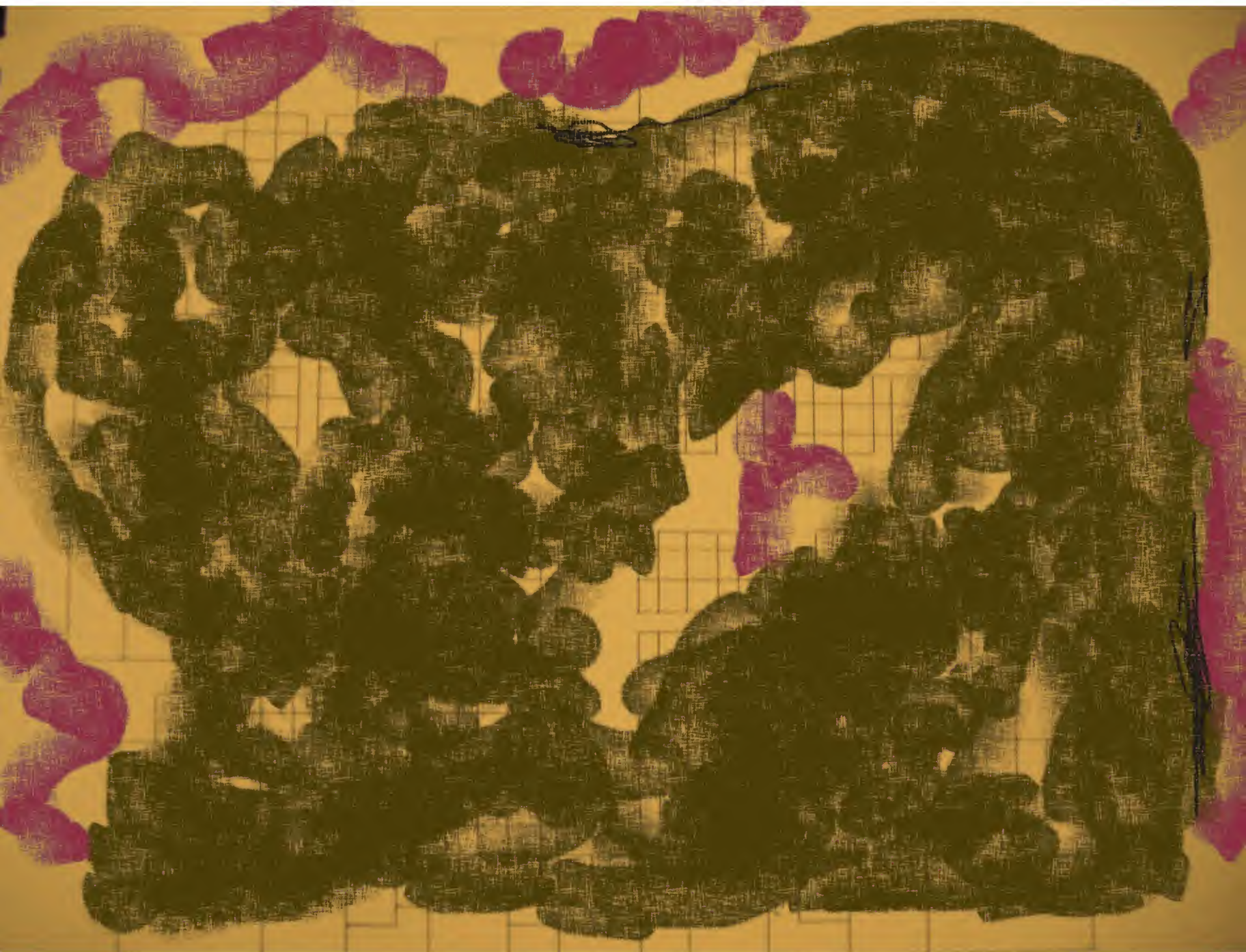




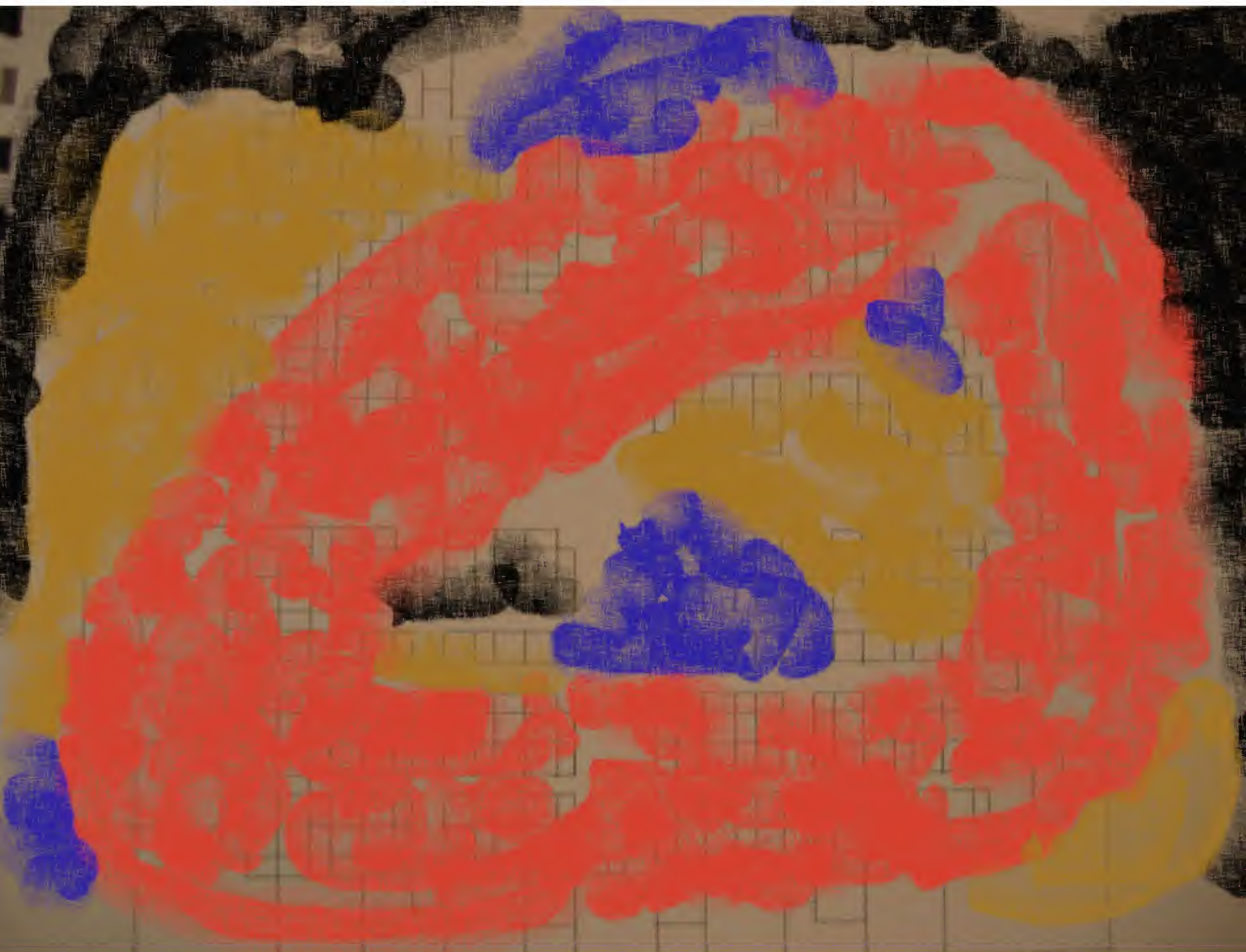




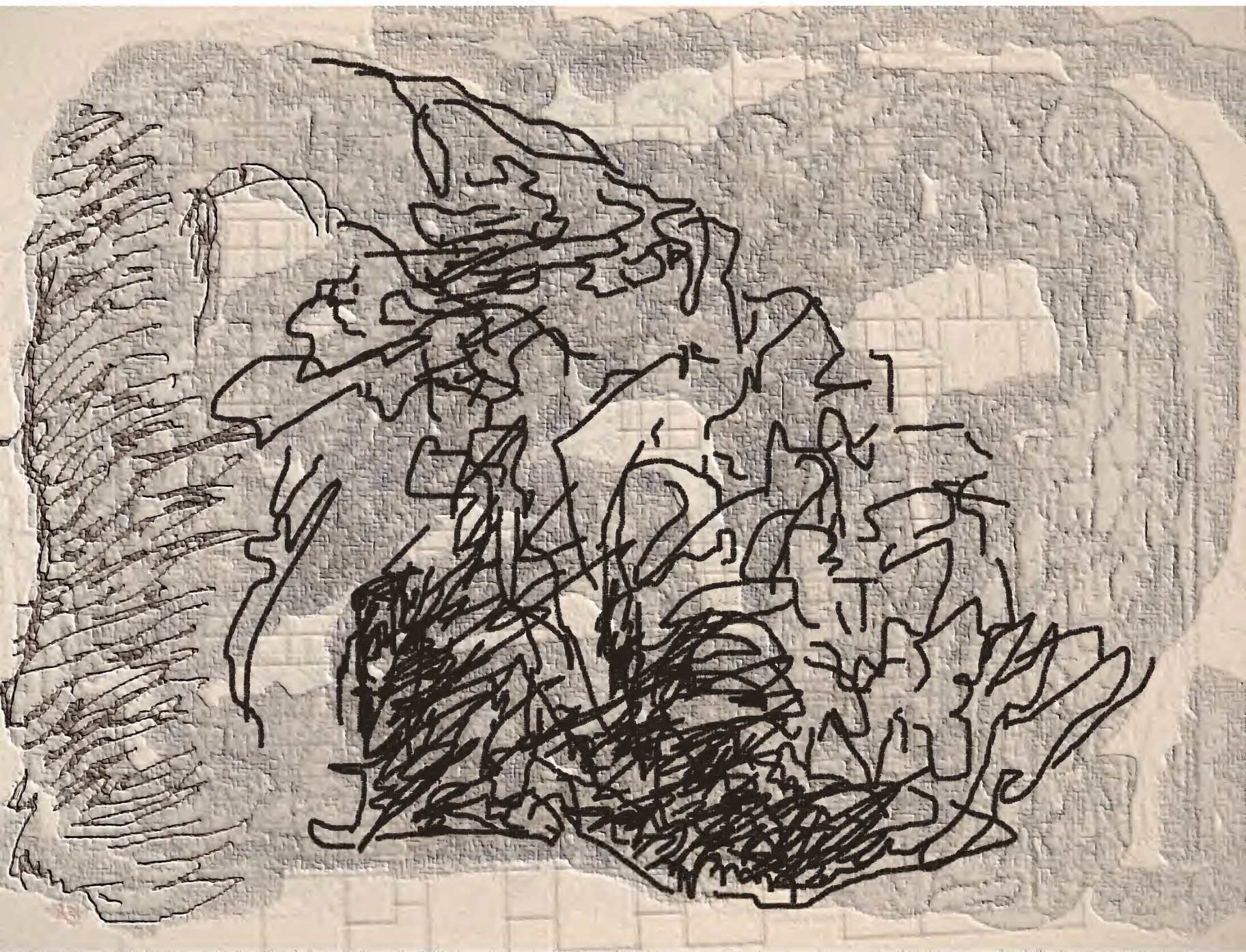




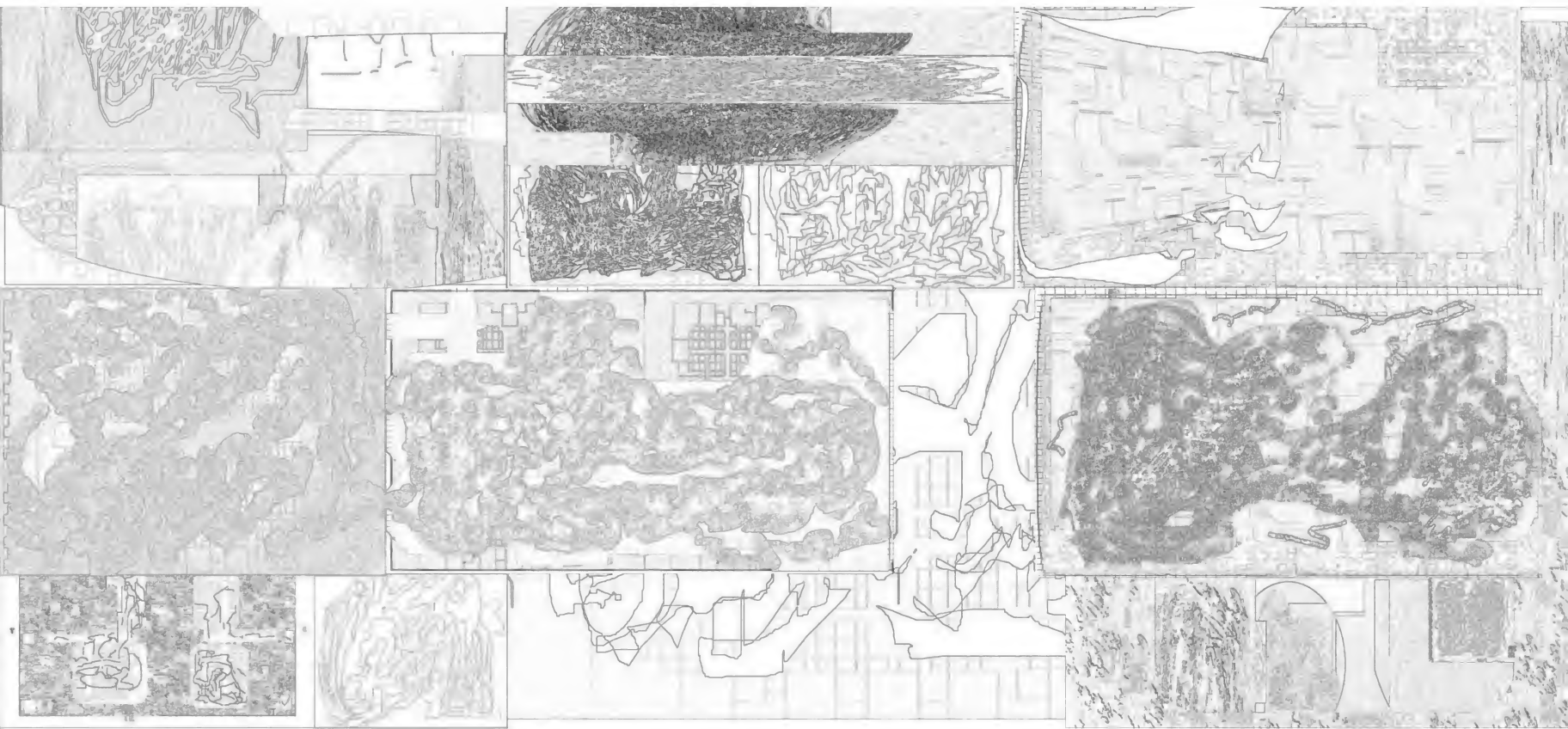


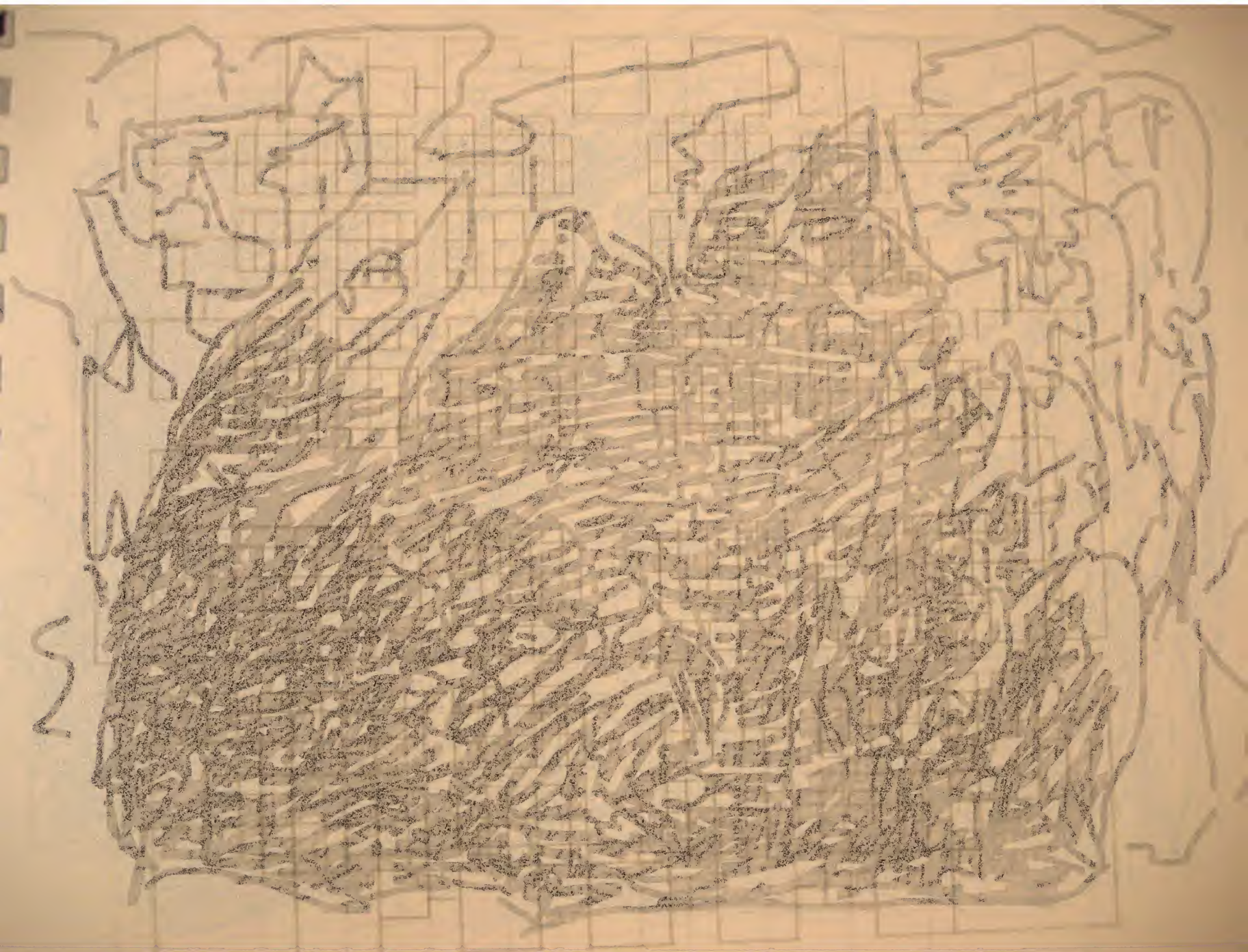




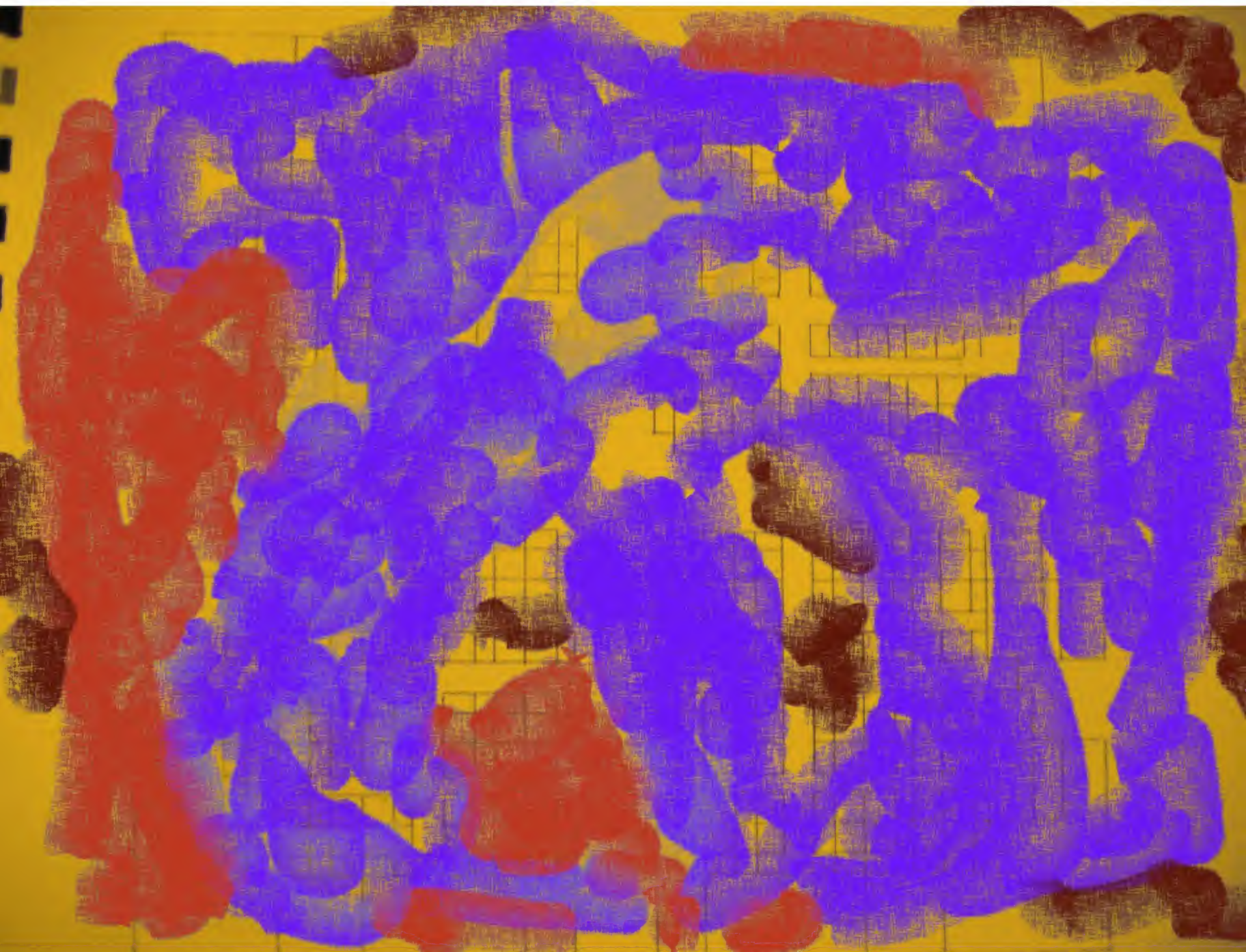














Handwritten text in black ink, appearing to be a list or series of notes, possibly starting with "111" and "112".

Handwritten text in red ink, possibly a signature or a date.

Handwritten text in red ink, appearing to be a list or series of notes, possibly starting with "113" and "114".

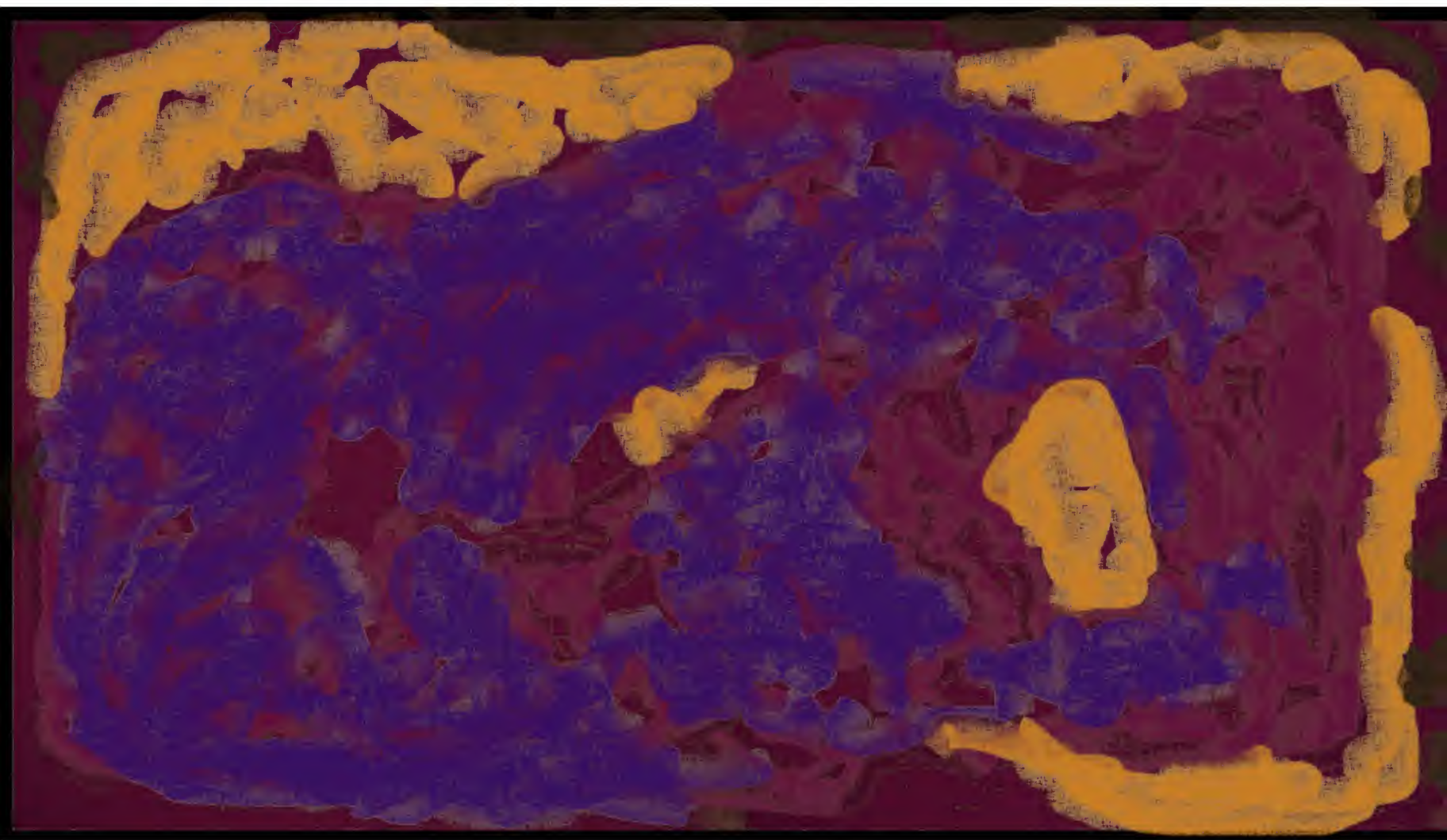




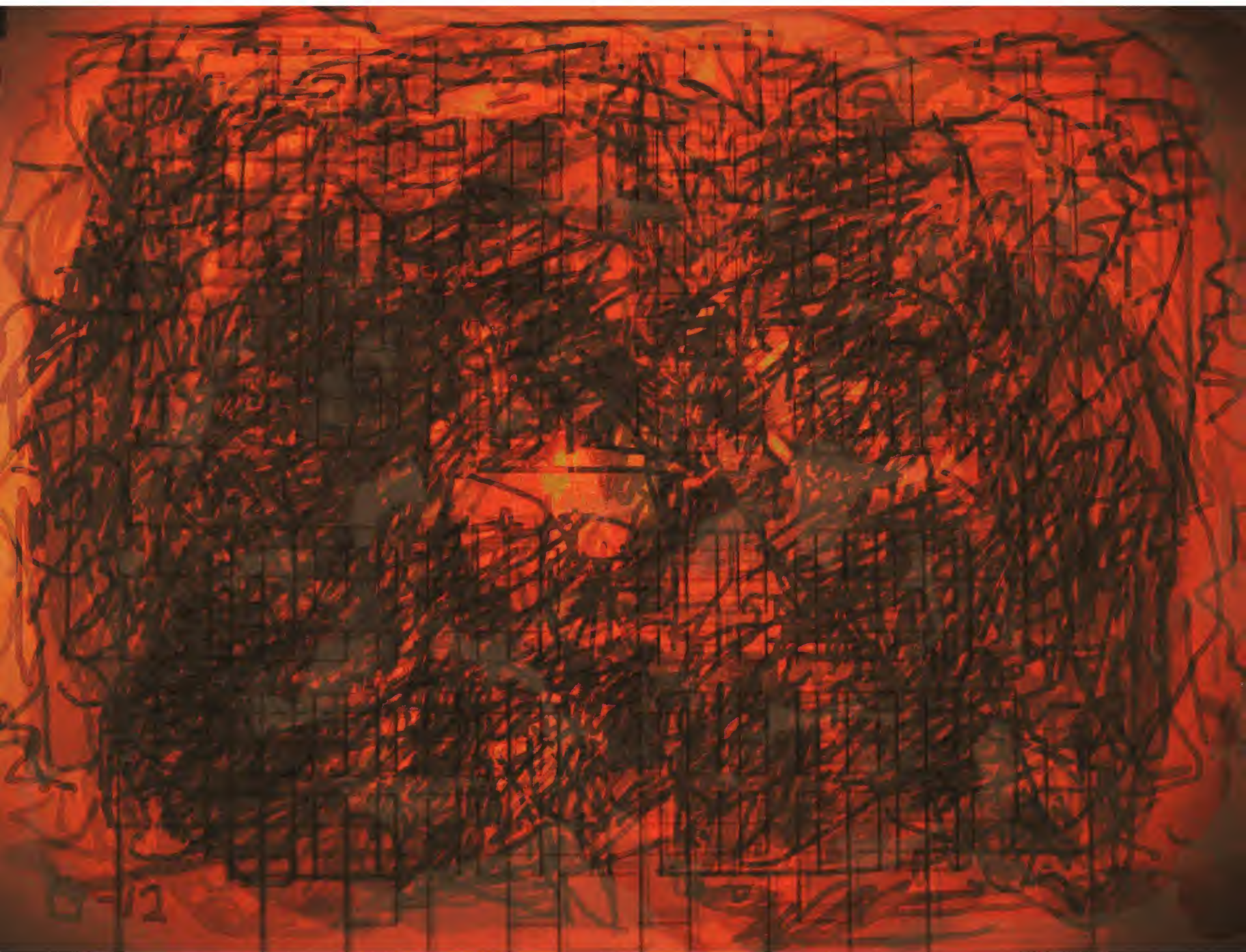






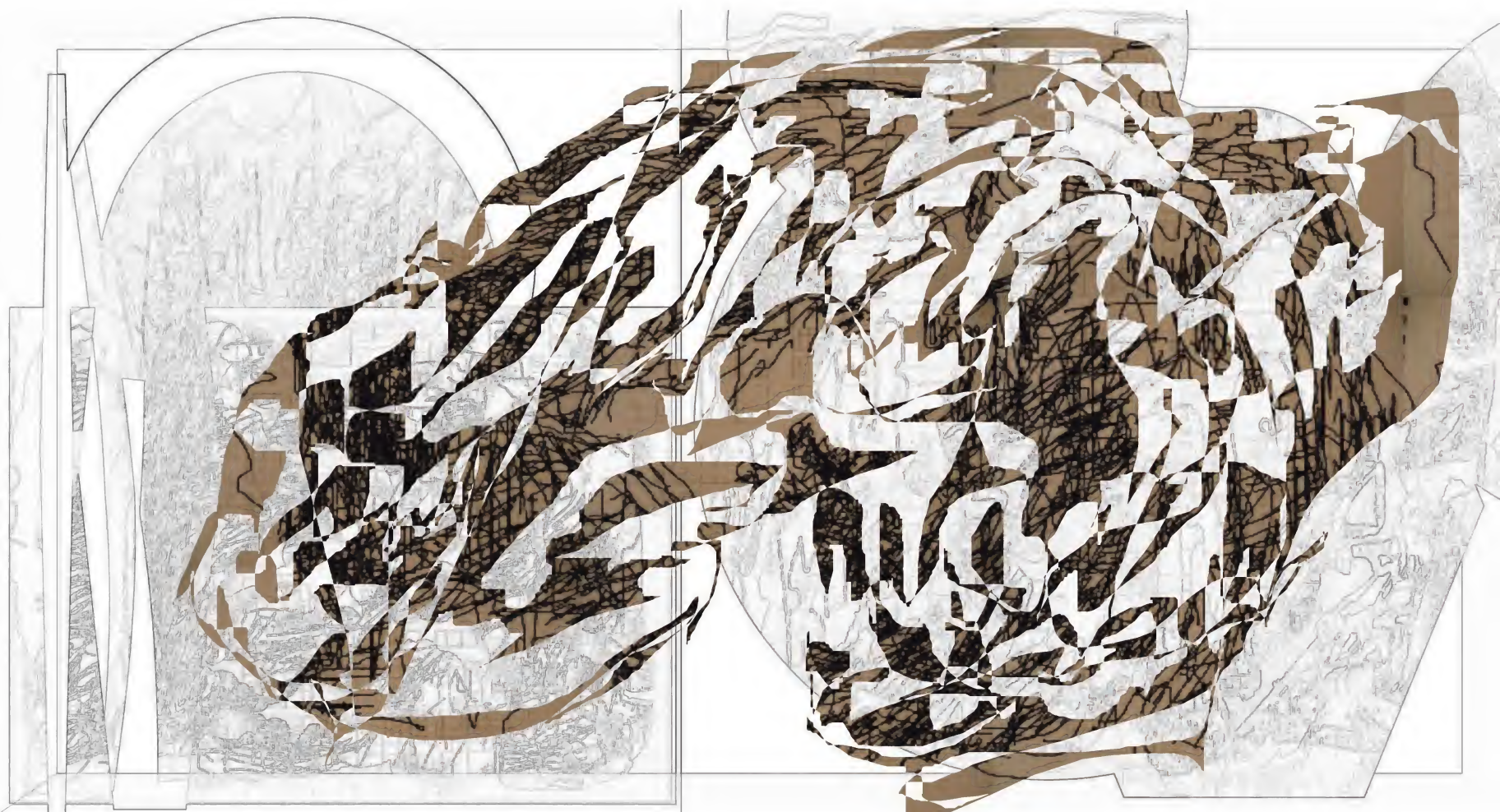




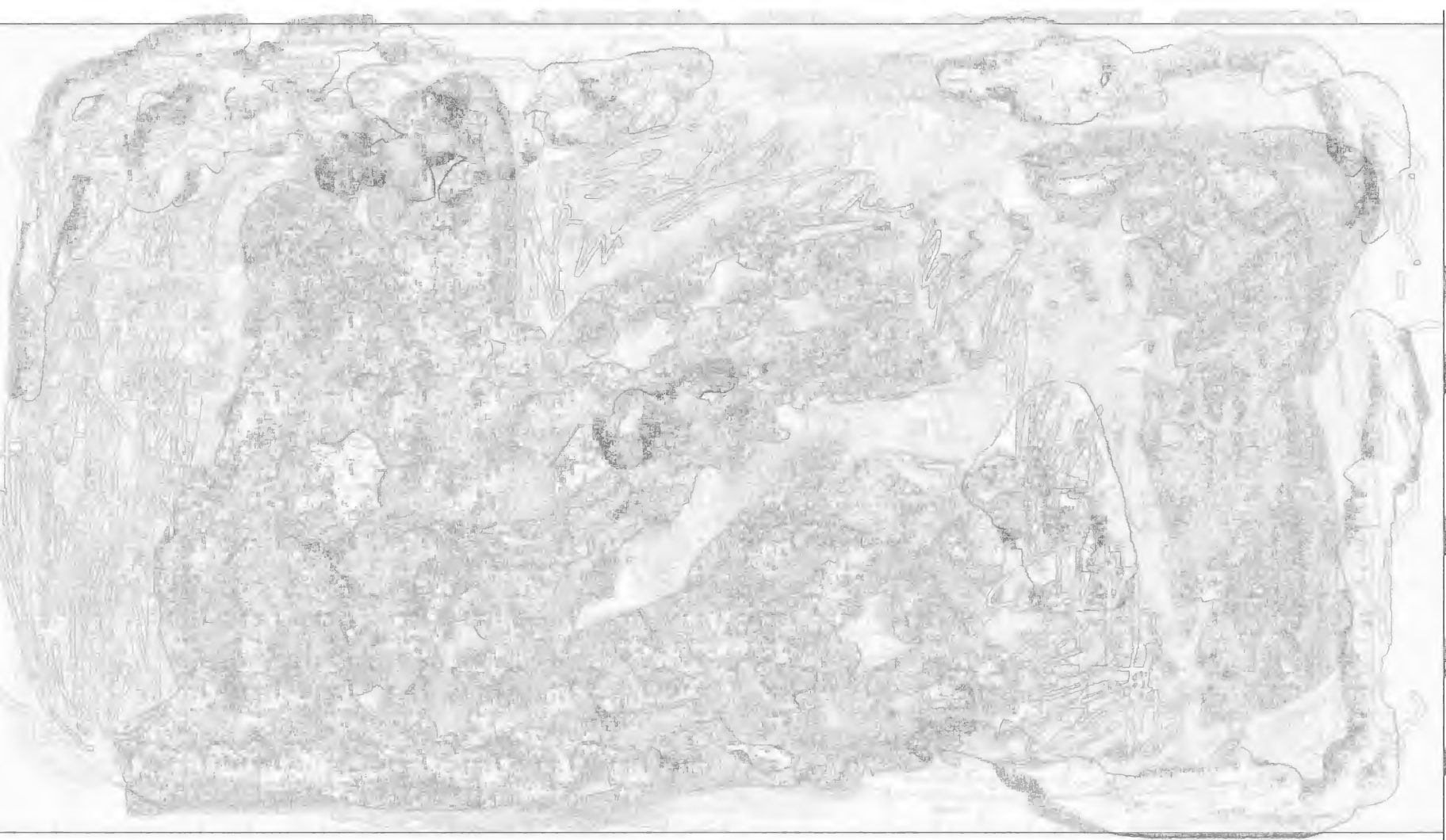


□=1/2



















Guilty (Post)



Innocent (Pre)